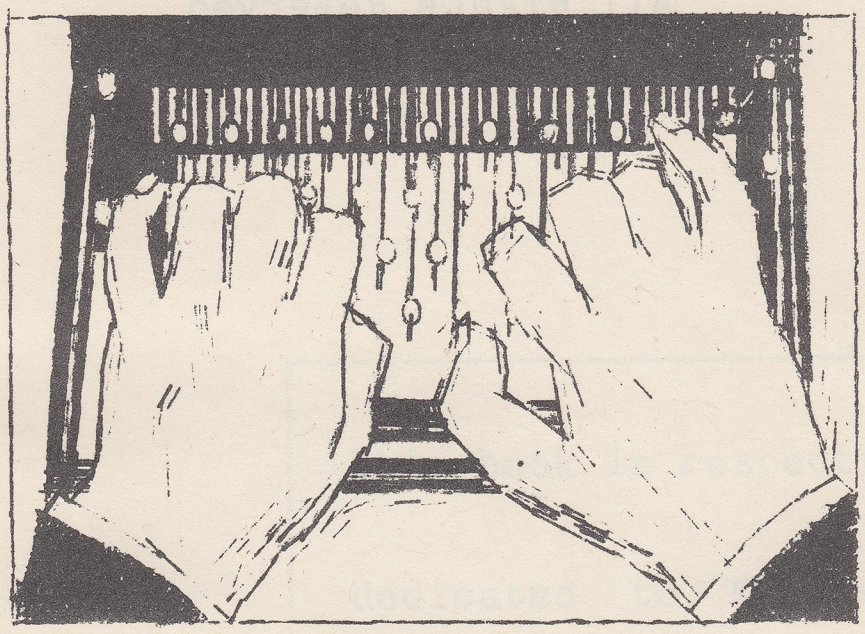
STYLEBOOK FOR TYPISTS



By
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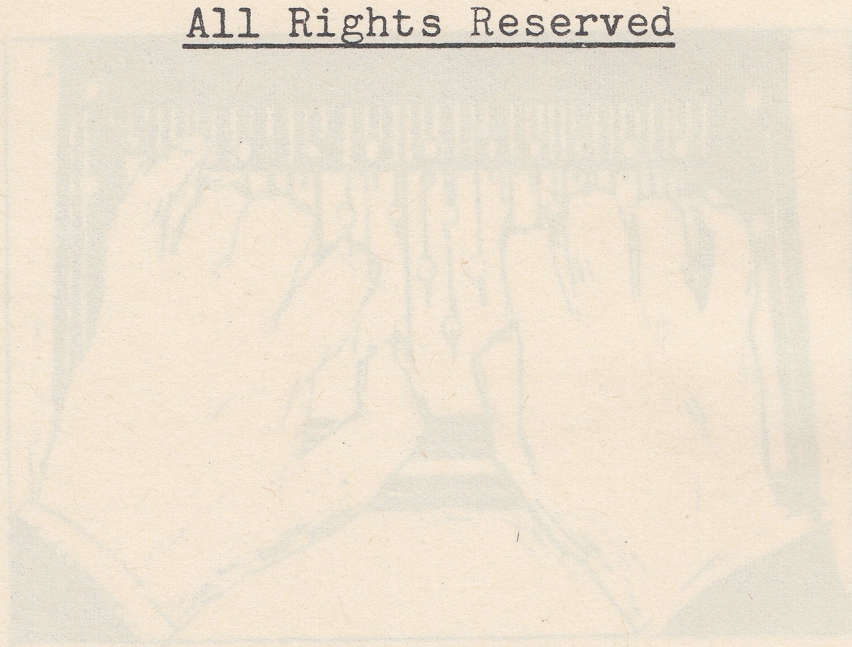

Litho'd in the United States of America

This book is respectfully

dedicated to the memory

of my parents, Abraham

Nelson and Temma Nelson.

P R E F A C E

THE brain child of the author for a number of years, "Stylebook for Typists" is the outgrowth of more than thirteen years of association with typing students, typing teachers, typists, stenographers, typed forms of all kinds, plus the average businessman's conception of what a well-informed and properly trained typist can do with a typewriter. Approximately five years were spent in assembling the material, condensing, revising, and checking its usability in both the classroom and business office. As a result, this handbook contains a wealth of material not found anywhere else, plus a condensation and summary of material found in various typewriting textbooks. While it is a practical impossibility to assemble under the covers of one book all the various forms with which students, teachers, typists, and stenographers may come in contact in a multiplicity of situations, the author has tried, nevertheless, to include the most important and most widely used forms, as indicated by a tabular analysis of some thirty typewriting textbooks, in addition to quite a bit of other information that he has felt would be of extreme value to anyone operating a typewriter.

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LETTER PLACEMENT AND TABLES

THE two tables on page 3 give information on the placement of letters of various lengths so as to produce an artistic arrangement on the page. It is difficult to formulate placement tables that will fit all types of letters because many letters, even though they are of equal length as to number of words, would require different lengths of lines because of such features as tabulated material, unusually short or unusually long paragraphs, marked differences in the average syllabic intensity of the content, and other mechanical details. The tables here were prepared after the author had consulted numerous other typing textbooks, and they represent an average. In most instances, they should help the typist through the initial "rough spots" of letter placement.

It is assumed that the student, in applying these tables, will be using standard-sized, 8½-by-11, stationery; that he will type the date 14 spaces from the top edge of the page if the page has no letterhead and 2 spaces below the letterhead on stationery with a letterhead about 2 inches deep. Also, it is assumed, that the letters contain none of the unusual features mentioned in the preceding paragraph.

The consensus of the authors consulted is that a placement table should be used chiefly to aid the beginning typist and that gradually he should learn to visualize the correct placement of letters on a page without reference to a table.

In placing a letter upon a page by means of the following tables, we first count or approximate the number of words in the body of the letter. Let us say, for example, that the number of words in the letter to be typed is 155 and that we have decided to type it single space. (Letters with more than 150 words should usually not be double spaced.) Since 155 is closer to 150 than it is to 175, we look directly underneath 150 in order to find the number of times to space between the date and inside address. We find this to be 6 spaces. Directly underneath that figure we find that the length of the line should be 50 spaces, which means that our marginal stops should be set at 15 and 67 (allowing several extra spaces for the ringing of the warning bell.)

Here is the actual letter. On page 12 it is arranged according to the information given in Table 1, as outlined above.

Miss Goldie Goldstein,
123 Riggs Avenue, Baltimore 2, Maryland. Dear Miss Goldstein: Thank you for your interest in our Sixth Annual Inter-

national Artistic Typewriting Contest. (P) Enclosed is a copy of the Rules, together with some sample designs. In connection with Rule 2, may we say that, in case the portable typewriter is not available as the top prize, a suitable cash award will be given. (P) In addition to the prizes mentioned in the enclosed set of Rules, merchandise prizes will be given to the contestants whose entries rank high but who do not win one of the official Artistic Typing Contest medals. Also, all entries of superior merit will receive certificates. (P) Any other information you would like to have concerning types of designs, type of paper that may be used, special prizes for club entries, etc., will be sent to you immediately upon request. The enclosed reproduction of last year's winning design should give you an idea of the type of entry most likely to rank first. Yours very sincerely, ARTISTIC TYPING HEADQUARTERS

The following tables are for pica-type machines. Since it is possible to type about one-fifth more words in the same space occupied by elite type, in order to convert the tables to letter placement on elite-type machines, deduct one-sixth[1] of the actual words in the body of the letter, and then proceed as in the tables. For example, if the actual number of words is 120, deducting one-sixth would give 100 words. From here on, forget that the machine has elite type and refer to the information given in the tables for letters of 100 words.

---

[1]Although elite-type machines can get one-fifth more words into identically the same space as occupied by pica type, in order to find the number of words that can be typed with a pica-type machine in identically the same space as occupied by elite type, one sixth of the number of elite-type words is deducted. The reason for this is obvious. Pica type has 10 spaces to the horizontal inch; elite type has 12 spaces. Therefore, pica type gets only 10/12 of the words that elite type gets in the same space, or 1/6 less; while elite type gets 12/10 of the words that pica type gets in the same space, or 1/5 more.

Table 1

LETTER-PLACEMENT TABLE
(Single Spacing)

Classification	SHORT			MEDIUM			LONG		2-PAGE
Words in body	50	75	100	125	150	175	200	225	250
Spaces between date and inside address	7	7	7	6	6	6	6	5	5
Length of line in spaces	40	40	40	50	50	50	55	55	60

Table 2

LETTER-PLACEMENT TABLE
(Double Spacing)

Classification	SHORT		MEDIUM	
Words in body	50	75	100	125
Spaces between date and inside address	7	7	6	5
Length of line in spaces	40	45	50	55

LETTERHEADS

THE most commonly used business form is, without question, the letterhead. In social correspondence, also, we find that a great number of people use letterheads.

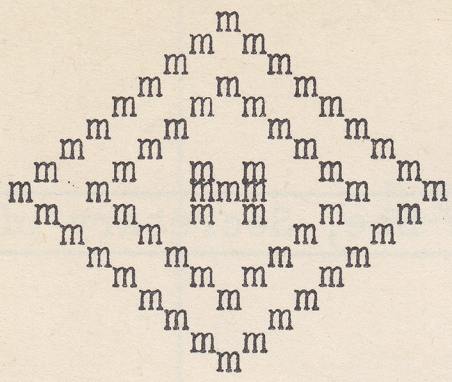
In business, the letterhead is the salesman of the company. It makes the first impression upon the reader of the letter--an impression that is oftentimes the lasting one and, therefore, very important. It is, therefore, extremely necessary that the letterhead meet certain standards. Aside from the fact that a letterhead should be printed on a good quality of paper, the quality of its printing and its arrangement are important factors in its make-up. Of course, it should give certain pertinent information as to the name and address of the firm, its telephone number, the name of its president or manager or other high-ranking officer and, quite often, the nature of the business. Oftentimes the products manufactured by the firm are illustrated.

It will be seen from the foregoing that a great deal of care should be given to the construction of a proper type of letterhead. Most letterheads are printed; some are engraved; and, since the advent of photo-offset, there are many that are produced by lithography. There are any number of printers who specialize in printing letterheads by either or all of the three methods just mentioned.

Because of the strides that typewriter art has made in the past few years, it is now possible to construct on the typewriter original, attractive, and inexpensive letterheads that will not only lend themselves to duplication by offset and photoengraving, but to duplication by the Mimeograph. Although mimeographed letterheads are not to be recommended for general correspondence, they can quite often be used for interoffice correspondence. They can also be used by clubs, smaller high schools, fraternal organizations, etc., whose limited correspondence would not warrant the use of expensive letterheads.

On pages 5 and 6 are shown two styles of business letterheads prepared on the typewriter. On pages 7 and 8 are shown two styles of personal letterheads prepared in the same manner. All these may be duplicated in any of the ways mentioned in the two preceding paragraphs.

In addition, the sections in this book on Ornaments and Lettering will suggest material for other styles. It is suggested that the sizes of typed letters be reproduced either by offset or by photoengraving.



AMERICAN OPTICAL CO.

1863 West Saratoga Street
PHILADELPHIA 10, PENNSYLVANIA

M A R S H I G H S C H O O L

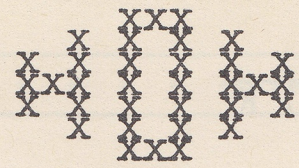
East Prescot Road

FERNDALE, TENNESSEE

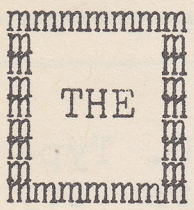
George Anderson, Principal . . . . . James Doe, Secretary of Board

D O R I S
B L A C K

83 Hamilton Avenue - - - - Freeport, Iowa



HELEN O. HILL - 218 Locust Street - GLENMAR, OHIO



object of this section is to simplify letter setup and arrangement. Briefly, letters may be said to be indented or block; or they may be double spaced or single spaced. From these four simple divisions, a great variety of subdivisions emerge. We shall try to condense these so that the typist can use these condensations as a guide to the setup of all types of letters.

A letter that is written in the indented style (Style Letter 3) may have the inside address block; it then becomes the modified block style or semiblock style (Style Letter 2). A letter written in the conventional block style (such as Style Letter 1) may be altered to extreme block by typing all parts of the letter flush with the left-hand margin (Style Letter 6). A most unusual style, inverted indention, is shown in Style Letter 5.

Letters may be written either single or double spaced; but this would depend chiefly upon the length of the body, although block-style letters should never be written double spaced. Oftentimes single and double spacing are combined, as in Style Letter 3. Style Letter 6 shows the proper arrangement of a two-page letter. At least two lines of the last paragraph on the first page should be written on that page; otherwise, the entire paragraph must be carried over to the second page.

Quite often, if the letter is to be called to the attention of a particular individual, an "attention" phrase is necessary. Placement of this "attention" phrase is shown in Style Letter 4. This phrase may also be centered on the same line.

Punctuation may be either close or open. Except in governmental correspondence, open punctuation seems to prevail. Style Letter 2 shows the application of close punctuation. All the other styles show open punctuation. Quite often, in open punctuation, the comma is inserted after the complimentary closing. Some authors call this type mixed punctuation.

A summary that includes suggestions for the correct setup of the chief parts of a letter is presented here. By frequent reference to this summary and to the letter styles on the following pages, the typist should be able to set up properly any letter with which he may come in contact.

LETTERHEAD. Shows name and address of firm or individual and, sometimes, other pertinent information. May be engraved, printed, or lithographed.

DATE. Gives month, day, and year. May be arranged in a number of ways and may either be centered, typed flush with right-hand margin, or flush with left-hand margin. Period after date permitted in close punctuation.

INSIDE ADDRESS. Gives name and address of person or firm to whom the letter is written. A variety of forms are correct; see the Letter Styles. In certain letters, such as personal or formal letters, the inside address is placed flush with the left margin below the signature, as illustrated in Letter Style 7.

"ATTENTION" LINE. Used when letter addressed to a firm is to be read by an individual. Use of this phrase enables that individual to get the letter more promptly. For placement of this line, see Style Letter 4. It may also be centered and placed in other positions but must appear above the salutation.

SALUTATION. Typical salutations are "Dear Sir," "Dear Madam," "Gentlemen," "Dear Mr. Blank." Correct salutations for different individuals will be found on pages 108 and 109.

BODY. The body is that part of the letter that contains the message. It may consist of one or more paragraphs.

COMPLIMENTARY CLOSING. Typical closings are "Yours very truly," "Yours truly," "Very truly yours," and "Sincerely yours." Note that the first word always begins with a capital letter and that the word "yours" is always included.

SIGNATURE. This refers to the pen-written signature of the person dictating the letter. The firm name should be typed above the place where he is to sign his name, with his title being typed from 4 to 6 spaces below this. It is good policy to type his name also, as then there is no danger of the signature being misread. See Style Letter 3.

IDENTIFICATION INITIALS. The initials, or initial, of the dictator should precede those of the typist. Many different styles are accepted. Initials may be either in capital or small letters. See the various Style Letters.

ENCLOSURES. Not all letters contain enclosures; but, when they do, this fact should be indicated in the proper position below the identification initials. See the Style Letters.

D. STUART WEBB

1130 No. CHARLES STREET
BALTIMORE 1, MARYLAND

Style Letter 1 - Open Punctuation, Block

December 10, 19--

Mr. Sylvan Farber
828 Reisterstown Road
Woodlawn, Maryland

Dear Mr. Farber:

In answer to your request for information about our latest in Christmas gifts, we are glad to say that we've dug up a nugget so precious that we're passing it on to our preferred customers.

Turn to the center pages of the enclosed folder and see it--AN ALL-METAL TABLE-SMOKER. A table-smoker that has everything! You have to read the description, look at the full color illustration, and then come in and see it on display.

We did not stop at that one nugget, however; we kept right on gathering lots of other hard-to-get items that we know our preferred customers are anxious to find.

Throughout the store you'll see how far we've gone to satisfy our special customers. Come in and find out for yourself.

Sincerely yours,

D. STUART WEBB

By

AB:CD
Enc.

Artistic Typing Headquarters

WINDBER, PENNSYLVANIA

Style Letter 2 - Close Punctuation, Semiblock

December 3, 19--.

Miss Goldie Goldstein,
123 Riggs Avenue,
Baltimore 2, Maryland.

Dear Miss Goldstein:

Thank you for your interest in our Sixth Annual International Artistic Typewriting Contest.

Enclosed is a copy of the Rules, together with some sample designs. In connection with Rule 2, may we say that, in case the portable typewriter is not available as the top prize, a suitable cash award will be given.

In addition to the prizes mentioned in the enclosed set of Rules, merchandise prizes will be given to the contestants whose entries rank high but who do not win one of the official Artistic Typing Contest medals. Also, all entries of superior merit will receive certificates.

Any other information you would like to have concerning types of designs, type of paper that may be used, special prizes for club entries, etc., will be sent to you immediately upon request. The enclosed reproduction of last year's winning design should give you an idea of the type of entry most likely to rank first.

Yours very sincerely,

ARTISTIC TYPING HEADQUARTERS

ATH/k
Enc. (5)

ADVERTISING ASSOCIATES

729 SEVENTH AVENUE
NEW YORK 19, N. Y.

Style Letter 3 - Open Punctuation, Indented

July 23, 19--

Mr. O. C. Richards, Mgr.
Acme Publications, Inc.
2006 Carlisle Avenue
Akron 15, Ohio

Dear Mr. Richards:

Your letter of July 15, addressed to Mr. Jay Burman, has been referred to the writer for a reply. From the tear sheets that you included, we cannot tell enough about the item to give a decision as to whether or not we should be interested in listing it in our General Catalogue.

If you care to send us a complete copy of the book, we shall be glad to consider it and give you our opinion.

Yours very truly,

ADVERTISING ASSOCIATES

J. J. Noonan

JJN-OB

ALART ADVERTISING COMPANY

CANON CITY, COLORADO

Style Letter 4 - Open Punctuation, Semiblock, "Attention" Phrase

December 3, 19--

The J. A. Riggs Company
11 East Lexington Street
Kalamazoo 4, Michigan

ATTENTION: Mr. Harry Goldin

Gentlemen:

We appreciate your recent letter expressing your interest in our photoengraving service. Enclosed is a schedule of our rates and discounts, which will enable you to figure your cost of coarse-screen half tones, line cuts, and mats. The revised list is for fine-screen copper half tones. 7 16 26 35 44 47

If there should be any question as to what screen you should use for your publication, we suggest that you send us a sample of the paper on which the half tones are to print; we can then determine the screen you should use. Also, if you find it difficult to determine the prices, it would be well to send us the various sizes of engravings you intend to use; we could then send you an accurate quotation. We feel confident that you will find our work highly satisfactory and at the same time that it will be possible for you to realize a large saving. 54 63 72 81 90 99 108 118 127 136

If there should be any other information we can send you, please write us. 144 149

Yours very truly,

ALART ADVERTISING COMPANY

General Manager

LM:ST
Enc.

VITA-KOLA CO.

FLORA, INDIANA

Style Letter 5 - Open Punctuation, Inverted Indention

July 16, 19--

To All Vita-Kola Beverage Customers:

We have sold our interest in Vita-Kola beverages and are retiring from business. All deliveries of merchandise from our plant ceased on July 6.

We have been assured by the new owners that all the bottles in your hands will be picked up and refunds in cash made to you for them. The new owners feel that several weeks should elapse before they send around to the various stores to pick up the empty bottles. This would give you an opportunity to get all your bottles and boxes back from customers and have them ready to be picked up promptly.

The new owners expect to be in a position, starting Monday morning, August 6, to call upon all the customers and pick up all outstanding bottles and boxes. Whenever you feel you have sufficient bottles and boxes to justify a trip to your store, please fill in the information that is requested on the enclosed postal card and mail it to us. We shall forward this card to the new owners, who will get around to you just as promptly as they possibly can.

We wish to take this opportunity of thanking you for your many favors in the past.

Yours very truly,

VITA-KOLA CO.

Manager

HF:GG
Enc.

Calvert Bank

CHARLES AND LEXINGTON STS.

Baltimore 16, Md.

Style Letter 6 - Open Punctuation, Extreme Block

October 15, 19--

Mr. Henry Freiman
907 Towanda Avenue
Baltimore 15, Maryland

Dear Mr. Freiman:

For several months the managements of the Calvert Bank and the Mechanics Bank have been working on a plan to bring these two successful institutions together.

The Calvert Bank has long been an outstanding trust company; and, in recent years, it has been developing its commercial banking business. The Mechanics Bank, the pioneer of consumer credit and personal loans, has also been popular with discriminating savers. Like the Calvert Bank, it has been broadening its banking services. United, these two institutions will offer complete and more convenient facilities.

Next Saturday, October 20, a merger will be effected; and these two banks will go forward together as the Calvert Bank. The entire officer and employee personnel as well as the savings, checking, and loan accounts of both institutions and all their other assets and liabilities will be merged.

The Calvert Bank will then have offices at Hinsdale and South Streets, 3950 West Chauncey Street, Charles and Lexington Streets, Graham and Orchard Streets, 3445 Western Avenue, and at the Union Hospital.

At each of these offices, you will find the same cordiality and friendly service you have been receiving as one of our valued customers. There will be available to you, as always, the facilities of the Trust Department of the Calvert Bank as well as all other facilities the two banks have been furnishing.

As an officer of the Calvert Bank, I shall be looking forward with increasing pleasure to the continuation of our happy business relationship.

Sincerely yours,

CALVERT BANK

President

AB:cde

Julius Nelson
4006 Carlisle Ave.
BALTIMORE 16, MD.

Style Letter 7 - Open Punctuation, Block

October 8
19--

Dear Mr. Roland:

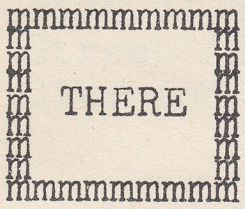
I haven't had a chance to answer your September letter because of a general house cleaning here at the plant. I feel very guilty, and want to say "thanks" for the congratulatory note on the job here. My former place of employment had one distinct advantage--for two lovely months in the summer, the staff can catch its breath. Here we have dead lines all year around.

I hope your work is progressing successfully and pleasantly. By now, unless you have moved when I wasn't looking, you must be feeling like an old-established resident of McKeesport.

Cordially yours,

Mr. George Roland
1418 Maine Avenue
McKeesport, Pa.

ADDRESSING ENVELOPES



are almost as many different styles of addressing envelopes as there are sizes and shapes of envelopes. In order to prevent confusion, we present here four of the most commonly used accepted styles. In addition, only one size of envelope is illustrated, the most popular No. 6 3/4 size.

Briefly, we shall attempt to lay down the general principles of envelope addressing, so that the typist may be able to address properly 95 per cent of the addresses that may be given to him and be able to adapt these principles to any unusual addresses that may come his way from time to time.

In general, the length and number of lines in the address will determine the placement of the address on the envelope. If the address consists of three or four lines, it is best placed if the first line is typed one vertical space below the center of the envelope. If the envelope is the No. 10 size, this line should be typed 2 vertical spaces below the center. As to the horizontal placement of the first line, it should generally be placed 3 to 6 spaces to the left of the center of the envelope.

Whether the address is to be double or single spaced will depend to a large extent upon the number of lines in the address and the size of the envelope used.

A return address should be typed in the upper left-hand corner if one is not already printed on the envelope. The exact position of this address is shown on the envelopes illustrated on pages 20-21.

Although the Post Office suggests that the names of the city and state be spelled out and typed on separate lines, usage has made acceptable the placing of the city and state on the same line. Where the names of the states are long and where the mailings are rather frequent, it may be permissible to abbreviate the state names, but great care must be taken that approved abbreviations are used. (There is a table of state abbreviations on page 110 of this handbook.) If the letter is sent to one person to be given to another person, the words "Care of" may be written before the name of the person in whose care the letter is to be sent. Abbreviations acceptable for the words "Care of" are C/o, c/o, c.o., and %. The most commonly used is c/o.

Study the envelope styles given on the following two pages. You will note that, in general, all styles may be divided into two groups; namely, block and indented. These two groups, in turn, may be subdivided thus: single and double spacing, with accepted variations.

Name of Sender
Street Address
City and State

Mr. Sylvan Farber

838 Reisterstown Road

Woodlawn, Maryland

Block Form, Open Punctuation, Double Spacing

Name of Sender
Street Address
City and State

The J. A. Riggs Company,
11 East Lexington Street,
Kalamazoo 4, Michigan.

Attention of
Mr. Harry Goldin

Block Form, Close Punctuation, with "Attention of" Notation

Name of Sender
Street Address
City and State

Mr. O. C. Richards, Mgr.
Acme Publications, Inc.
2006 Carlisle Avenue
Akron 15, Ohio

PERSONAL

Indented Form, Open Punctuation, with "Personal" Notation

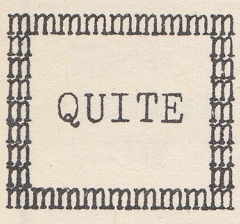
Name of Sender
Street Address
City and State

Mr. A. Solow
1410 Rockaway Parkway
Brooklyn 12

NEW YORK

Variation in Block Form, Open Punctuation

POSTAL CARDS



often it is both economical and convenient to send messages by postal card. Below and on the following page are shown several types of messages as arranged on the regular-sized postal card, 5 1/2 inches by 3 1/4 inches.

There are 55 horizontal spaces and about 20 vertical spaces on a postal card. The message, in that case, must be arranged to fit that space, allowing for margins. It is permissible for these to be narrow, thereby allowing the maximum amount of writing space.

If the message contains more than five lines, it is suggested that the material be single spaced. (The message on the postal at the top of the following page is double spaced, since it does not contain more than five lines.)

In order to save space, the inside address is almost always omitted; sometimes the complimentary closing is omitted for the same reason.

Informal invitations and announcements, notices, advertising matter, and brief personal notes may be placed on postal cards. With the exception of personal notes, these messages are usually duplicated by some means in order to save time. The messages on the following page would, no doubt, be duplicated.

Postal cards are addressed in the same way in which envelopes are addressed, with the return address in the upper left-hand corner, either typed or printed.

830 Maple Street
Scalp Level, Pa.
December 3, 19--

Dear Mr. Johns:

Your most interesting letter was most welcome. You must excuse the delay in answering, for this is the time of the year when we are extremely busy.

It is my suggestion that you call me before coming to the office; then you will be sure of finding me in. The phone number is 183-J, Extension 9.

Please excuse this hasty note. It would have been possible to say more in a letter, but I felt that this could wait until we talked your idea over in private at my office.

Sincerely yours,

Date.....

We acknowledge receipt of your order for.....

.....

.....and remittance of $.....

to cover cost. We sincerely appreciate the opportunity of serving you.

Cordially yours,

Manager, THE BLANK CO.

THE ETNA BRIDGE CLUB
814 Belmont Avenue
Etna, New York

August 11, 19--

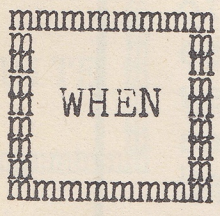
Dear Member:

The Etna Bridge Club will hold its regular weekly meeting at the home of Mr. and Mrs. George R. Smith, 177 Oakview Drive.

Please come and bring a friend with you.

Sincerely yours,
William Jackson
Secretary-Treasurer

TABULATION



it is necessary to arrange typed material in columns in order to improve its legibility, the material is tabulated. It is absolutely essential that tabulated statements should be well centered on a page and not be overcrowded, and that spacing between columns be well balanced. In general, the principles for centering typed material, explained on pages 65 and 66 of this handbook, should be followed. In addition,the following example will materially aid the typist in the proper display of material that is to be tabulated.

Let us assume that we are to tabulate correctly material that is to appear in 4 columns across the horizontal width of an 8 1/2-by-11 sheet of paper. Let us further assume that the longest line in each column is as follows:

Column 1 ... 8 spaces
Column 2 ... 7 spaces
Column 3 ... 9 spaces
Column 4 ... 5 spaces

There is, therefore, a total of 29 spaces in the 4 columns. It is now necessary to determine the number of spaces to be left between columns. Since there are 4 columns, there will be 3 divisions between the columns. As we have plenty of room for the required 4 columns, we shall arbitrarily allow 4 spaces for each division, or a total of 12 spaces for the 3 divisions. We now add 29 (the total column spaces) to 12 (the total divisional spaces), and we get a grand total of 41 spaces. This will be the width of our tabulated material. Now, in order to determine our side margins, we subtract 41 from 85, leaving 44 spaces. This would give us right and left side margins of 22 spaces each. Columnar headings should, of course, be centered over each column, using the longest line in the column as the determining factor. If the columnar heading is much longer than the longest line in the column, it should be broken up into two or more lines. If the columnar heading consists of one word and that one word is longer than the column width, as determined above, it may be divided according to rules for proper word division.

Vertical centering of the aforementioned example would be accomplished by subtracting the total number of lines and spaces between those lines, including the heading and subheading, if any, from 66, which represents the vertical spaces available. In this example, you will note that we have 29 vertical spaces in the tabulation. By subtracting this from 66, we get 37 spaces available for top and bottom margins. The material would therefore be typed 18 spaces from the top and would end 19 spaces from the bottom.

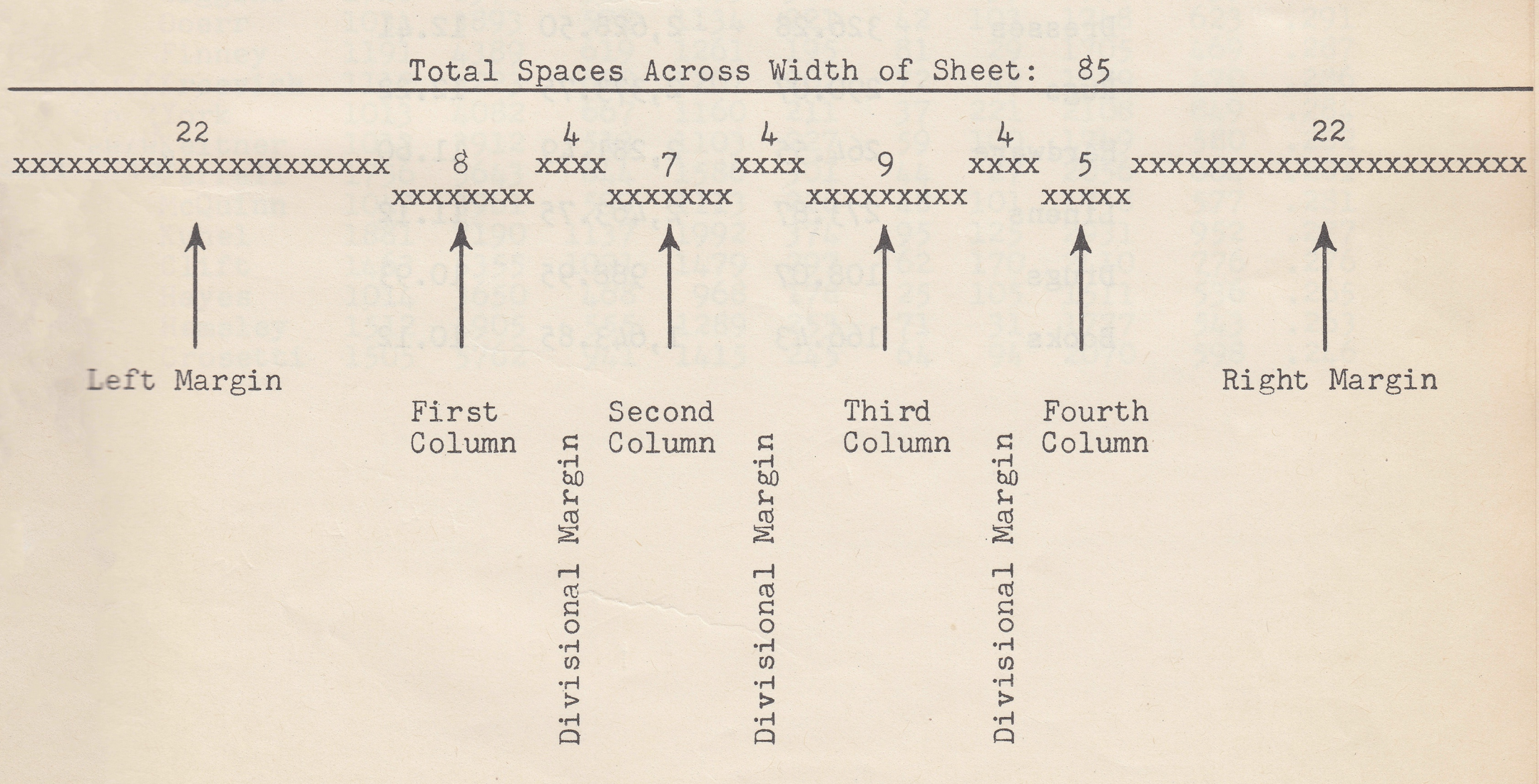
The graphic presentation of the material discussed above

appears below; the actual material, as set up on a sheet, is on the following page.

For better appearance, some typists prefer to enclose the entire tabulation by ruled lines. This is called boxed tabulation, and examples of such tabulation appear on page 3. Rulings may be made by pen and ink or on the typewriter by means of the underscore. At present there is no key on the typewriter for vertical rulings, and some typists use the colon or the apostrophe to make such rulings. Sometimes this is to be frowned upon because it may detract from, rather than add to, the legibility of the material. It is far better to leave just plain blank space between columns. Colons and apostrophes may safely be used for vertical rulings when there is insufficient space between columns.

When typing figures in columns, the right-hand side of the column should, of course, be even. Decimal points, if any, should be directly underneath one another in any one column. If dollar marks are to be used, it is necessary to place one only--at the top of each column where required.

Above all, when preparing material for tabulation, spend sufficient time in an analysis of the factors involved before doing any actual typing. It will prevent needless waste of time and paper.



EXCELSIOR DEPARTMENT STORE

Comparison of Departmental Profits for January, 19--

Name of Dept.	Net Profit	Gross Sales	% of Profit
Toys	$178.83	$. 947.68	18.87
Hats	127.19	736.40	17.27
Shoes	290.85	1,983.05	14.67
Coats	225.35	1,650.25	13.66
Suits	308.59	2,463.72	12.53
Dresses	326.28	2,628.50	12.41
Rugs	290.07	2,373.75	12.22
Hardware	264.55	2,281.49	11.60
Linens	273.87	2,463.75	11.12
Drugs	108.07	988.95	10.93
Books	166.43	1,643.85	10.12

Sometimes, of course, the material to be tabulated is a bit more complicated, as seen in the example below; but, because of the fact that the basic principles are the same, a little more planning will ease any difficulties met.

LIFETIME BATTING RECORDS - AMERICAN LEAGUE

(1,000 or More Games)

Player	Games	At Bat	Runs	Hits	2B	3B	HR	TB	RBI	Pct.
Simmons	2215	8761	1507	2927	539	149	307	4682	1827	.335
Vosmik	1414	5472	818	1682	335	92	65	2396	874	.307
Trosky	1259	4862	813	1485	319	55	226	2592	981	.305
Cronin	2121	7569	1232	2282	515	117	171	3544	1422	.301
Fox	1395	5428	874	1627	311	74	65	2281	674	.300
Moses	1332	5291	831	1588	309	80	74	2279	485	.300
Cramer	1953	8234	1247	2454	364	97	28	3096	727	.298
Johnson	1720	6391	1168	1903	369	88	276	3276	1209	.298
Higgins	1720	6376	910	1873	360	48	139	2746	1039	.294
Doerr	1034	3893	572	1134	221	42	103	1748	623	.291
Finney	1191	4389	619	1261	195	81	29	1705	469	.287
Kreevich	1112	4223	620	1207	202	72	42	1679	470	.286
York	1013	4082	667	1160	211	37	221	2108	849	.284
Keltner	1013	3912	513	1103	227	59	100	1749	580	.282
Ferrell	1756	5643	644	1586	301	44	27	2056	684	.281
McQuinn	1047	3961	599	1113	226	48	101	1738	577	.281
Kuhel	1881	7190	1137	1992	374	95	125	2931	952	.277
Clift	1463	5355	1021	1479	297	62	170	2410	776	.276
Hayes	1014	3650	468	968	178	25	105	1511	536	.265
Hemsley	1512	4905	555	1289	253	71	31	1777	543	.263
Crosetti	1505	5762	941	1415	245	64	94	2070	598	.246

INVOICES

MOST large firms do all their invoice work on special billing or bookkeeping machines. In smaller firms, however, or those that have no specialized accounting department, billing or invoicing is done by the typist.

A bill or invoice (as far as we are here concerned, these terms are synonymous) is simply a record of purchases made at one time or during different times within a specified accounting period, usually a month. This information, which includes a description of the individual purchases, their unit prices, extensions if any, and the total amount of the invoice, is placed on a form known as a billhead. This information is usually typed on the form, although where no typewriter is available, it may be pen written.

Although the forms used by various businesses may vary, their general layout and the principles to be followed in making them out are more or less standardized.

In typing a bill, these general rules should be followed:

1. At least one duplicate copy should be made.

2. Tabular stops should be set for all main columns. Set the left marginal stop for the "quantity" column, the first tab stop for the "description" column, the second for the unit prices, the third for the "amount" or "extension" column, and the fourth for the total amount of the bill. On most forms, the first stop will also take care of the inside address and terms, while the second stop will usually take care of the date, invoice number, and method of shipment. (See illustration on next page.)

3. If ruling on form separates dollars from cents, omit periods.

4. Unless invoice contains but few items, use single spacing throughout.

5. Use special abbreviations where possible, such as lbs. for pounds, C for hundreds, M for thousands, quotation mark for ditto (repeated material), etc.

The sample invoice on the following page will give you a general idea of proper setup.

Alrac Specialty Company

NEWARK 2, N. J.

TO	The Typo Company 187 South Street Ashtabula, Ohio	DATE	May 1, 19--
		SHIPPED BY	Express
TERMS	3/10; n/60	INVOICE NO.	157

	3	Excello portable typewriters	37	55	112	65
	6	Monarch typewriter tables	4	80	28	80
	2	Hy-Speed stencil duplicators	78	75	157	50
	6	No-Error electric calculators	112	50	675	00
	12	Acme numbering machines	6	75	81	00
					1,054	95

FINANCIAL STATEMENTS

QUITE often the typist is called upon to set up certain financial statements on the typewriter. The most common of these are the balance sheet and the statement of profit and loss. Although arrangement of these statements on the typed page may vary somewhat, the general appearance is more or less standardized, following accepted accounting procedure invariably. Great care must be taken to plan the setup so that the statements will be well centered on the page. In addition, the statements must be very carefully proofread after typing so that no possible typographical errors will creep in.

On the bottom half of this page is illustrated a simplified balance sheet. Only major classifications are shown. On pages 31 and 32 are shown more detailed balance-sheet arrangements. The one on page 31 shows the headings centered rather than flush with the left-hand margin. A statement of profit and loss is shown on page 33. On the following page appears a more complicated statement of profit and loss, in that the information for two consecutive years is consolidated on one statement. This requires more planning.

GEORGE KELLER
Balance Sheet
December 31, 19--

ASSETS		
Current Assets	$31,200.00	
Fixed Assets	48,850.00	
Total Assets.		$80,050.00
LIABILITIES		
Current Liabilities.	$15,865.00	
Long-Term Liabilities.	8,128.00	
Total Liabilities		$23,993.00
PROPRIETORSHIP		
George Keller, Capital		56,057.00
Total Liabilities and Proprietorship. . . .		$80,050.00

THOMAS REAGAN

Balance Sheet

December 31, 19--

ASSETS

Cash	$2,155.00
Accounts Receivable:	
G. G. Dickey	25.50
George Evans	103.75
James Williams	19.25
Merchandise Inventory	1,050.55
Office Supplies and Equipment	835.00
Delivery Equipment	700.00
Total Assets	$4,889.05

LIABILITIES

Notes Payable	$ 750.00
Accounts Payable:	
Barkley & Rogers Co.	250.00
Sturgeon, Inc.	175.00
Reilly & Sons	85.00
Total Liabilities	$1,260.00

PROPRIETORSHIP

Thomas Reagan, Capital	3,629.05
Total Liabilities and Proprietorship	$4,889.05

CHARLES H. SCHAEFER
December 31, 19--
Statement of Assets, Liabilities, and Proprietorship

ASSETS

Current Assets:			
Cash		$35,781.02	
Notes Receivable		9,851.00	
Accounts Receivable	$19,681.00		
Less Bad Debt Reserve	1,968.10	17,712.90	
Merchandise Inventory		10,158.12	$ 73,503.04
Fixed Assets:			
Buildings	$25,000.00		
Less Dep. Reserve	2,500.00	$22,500.00	
Furniture & Fixtures	$ 8,500.00		
Less Dep. Reserve	1,700.00	6,800.00	
Delivery Equipment	$ 5,000.00		
Less Dep. Reserve	1,000.00	4,000.00	33,300.00
Deferred Assets:			
Accrued Interest Rec.		$ 125.50	
Prepaid Insurance		85.00	210.50
Total Assets			$107,013.54

LIABILITIES

Current Liabilities:		
Notes Payable	$ 8,500.00	
Accounts Payable	25,185.50	
Accrued Interest Payable	142.50	
Total Liabilities		33,828.00

PROPRIETORSHIP

Charles H. Schaefer, Capital	$70,850.00	
Add: Net Profit Jan. 1 to Dec. 31	2,335.54	
	$73,185.54	$73,185.54

JOHN SHUSTER
Profit and Loss Statement
January 1 to December 31, 19--

Sales	$48,175.83	
Less Returns and Allowances	480.71	$47,695.12
Cost of Goods Sold:		
Inventory, January 1	$ 3,881.79	
Purchases	$30,418.75	
Freight In	438.50	30,857.25
Merchandise Available for Sale	$34,739.04	
Less Inventory, December 31	5,612.00	
Cost of Goods Sold		29,127.04
Gross Profit on Sales		$18,568.08
Selling and General Expenses:		
Salaries	$4,125.50	
Advertising	1,280.30	
Freight Out	1,015.38	
Rent	2,400.00	
Light and Heat	586.37	
Depreciation on Equipment	375.00	
Office Supplies Used	235.75	$10,018.30
Financial Expenses:		
Bad Debts	$968.85	
Interest Cost	175.15	
Sales Discount	387.39	1,531.39
Total Expenses		$11,549.69
NET PROFIT		$ 7,018.39

JOHN SHUSTER
Comparative Profit and Loss Statements

	19--			19--		
Sales		$48,175.83			$52,685.14	
Less Returns & Allowances		480.71	$47,695.12		499.52	$52,185.62
Cost of Goods Sold:						
Inventory, Jan. 1		$ 3,881.79			$ 5,612.00	
Purchases	$30,418.75			$31,875.54		
Freight In	438.50	30,857.25		501.12	32,376.66	
Mdse. Available for Sale		$34,739.04			$37,988.66	
Less Inventory, Dec. 31		5,612.00			6,138.25	
Cost of Goods Sold			29,127.04			31,850.41
Gross Profit on Sales			$18,568.08			$20,335.21
Selling and Gen. Exp.:						
Salaries	$4,125.50			$4,875.00		
Advertising	1,280.30			1,350.00		
Freight Out	1,015.38			1,215.00		
Rent	2,400.00			2,400.00		
Light and Heat	586.37			562.40		
Dep. on Equipment	375.00			425.00		
Office Supplies	235.75	$10,018.30		275.75	$11,103.15	
Financial Exp.:						
Bad Debts	$968.85			$846.12		
Interest Cost	175.15			225.50		
Sales Discount	387.39	1,531.39		435.65	1,507.27	
Total Expenses			$11,549.69			$12,610.42
NET PROFIT			$ 7,018.39			$ 7,724.79

34

LEGAL DOCUMENTS

are certain more or less standard rules that are to be followed when typing legal documents. A summary of these rules is presented here.

1. Preferably, legal-sized paper, 8 1/2 x 13, should be used. Material should be typed double space. To provide room for binding, a 2-inch margin should be left at the top.

2. A black ribbon should be used. The number of carbon copies prepared depends upon the number of persons who are to sign the document.

3. If possible, copy should be without error; if corrections are necessary, they should be very neatly made. Erasures are not permitted in such legal papers as wills.

4. With the exception of the first page, all pages should be numbered. This number should be centered 1/2 inch from the bottom of the page, as the documents are always bound at the top. Papers should be carefully assembled, in proper sequence, for binding.

4. Sufficient space should be left for signatures and other matter that is to be filled in with pen.

6. Usually, when typing on unruled paper, a 6-inch line should be used; if the paper is ruled, write as close to the ruled lines as possible.

7. In the body of such papers as contracts, it is preferable to write out in words all sums of money, dates, rates, dimensions, to be followed by figures enclosed in parentheses.

8. Usually, a legal document is bound in a manuscript cover, called a "back." This is then folded and indorsed. The indorsement is merely a brief statement of the character of the paper.

It would be impossible, in a book of this nature, to show all the more common legal forms, such as contracts, affidavits, agreements, wills, deeds, leases, complaints, and codicils. Most of these are usually printed forms, with spaces left at proper intervals for insertion of necessary data. With the information given in the above summary of rules, the typist will have an excellent background for typing, properly, almost any form with which he may be confronted. On the following two pages is shown a typed copy of a will, as an example of legal-form setup. The ruled margins shown, although appearing in black, are to be ruled in red.

LAST WILL AND TESTAMENT
of Horatius J. Norb

I, Horatius J. Norb, of Windber, Somerset County, State of Pennsylvania, do hereby make, publish, and declare this to be My Last Will and Testament, hereby revoking all former wills by me at any time heretofore made.

FIRST: I direct that my funeral expenses and just debts be paid by my executors within a month after my decease.

SECOND: I give and bequeath unto my son, James Norb, of Windber, Pennsylvania, the sum of five thousand dollars ($5,000).

THIRD: I give and bequeath unto my nephew, John X. Roole, of Cairnbrook, Pennsylvania, the sum of five hundred dollars ($500).

FOURTH: I give and bequeath to my niece, Winnie Roole, of Reels Corner, Pennsylvania, the sum of five hundred dollars ($500).

FIFTH: All the rest, residue, and remainder of my estate and property, real and personal, wheresoever situated, which at the time of my death shall belong to me, I give, devise, and bequeath unto my wife, Majesky Norb, to be hers absolutely.

SIXTH: I hereby nominate, constitute, and appoint my said wife, Majesky Norb, to be the executrix of this my last will and testament.

IN WITNESS WHEREOF, I have hereunto set my hand and seal this fifth day of September, in the year of our Lord one thousand nine hundred and ----.

_____(L.S.)

Signed in Presence of:

_____

_____

_____

The foregoing will was signed, sealed, published, and declared by the above-named testator, Horatius J. Norb, on this fifth day of September, 19--, as and for his last will and testament, in our presence, and we, at this request and in his presence, and in the presence of each other, subscribed our names as witnesses thereto, and certify that the matters stated herein took place in fact and in the order stated herein.

_____living at_____

_____

_____living at_____

_____

_____living at_____

_____

TELEGRAMS, CABLEGRAMS, AND RADIOGRAMS

THESE three services are used by business chiefly for rapid transmittal of messages. The various types of services offered by the companies are described on the back of the blanks provided for sending messages; but the chief services in use are the telegram, the day letter, the night letter, and the night telegram. The speed with which the message is to be sent and the number of words it contains will determine the class of service to be used.

A telegram gets preference over the others in that its delivery is immediate. Its rate is, of course, higher, and is based on a ten-word minimum charge. A day letter may be sent any time during the day or night; and, although its delivery is not immediate, it is usually received within two or three hours after it is sent. The basic rate is for fifty words. Night telegrams and night letters are accepted up to 2:00 a.m., are delivered during the following morning, and the basic charge is for twenty-five words.

Although cablegrams are sent from one country to another by means of cables laid on the bottom of the ocean and radiograms are transmitted via wireless, the services provided are almost essentially the same. The basic difference between telegrams and cablegrams and radiograms is that in the latter two types every word in the entire message is charged, including those in the address and signature. Radiograms and cablegrams are quite often sent by code, thereby not only insuring secrecy but also lowering substantially the cost of transmittal.

When typing a message on any of these three forms, you should first of all indicate in the upper left-hand corner the class of service to be used by placing an "X" in the proper space. Great care should be taken in typing the date, inside address, and signature. These should be checked very carefully. Be careful to indicate all punctuation marks, as those improperly placed or omitted can quite often alter the meaning of the message. Be sure to make two or more carbon copies of the messages sent. Quite often one of these copies is transmitted via mail with a letter for verification with the actual message received. Use double spacing, but you have a choice of typing the message in all caps or in caps and small letters.

On the following page is a sample message prepared on a form provided by the telegraph company.

DOMESTIC SERVICE

Check the class of service desired; otherwise this message will be sent as a full rate telegram

FULL RATE TELEGRAM		SERIAL	
DAY LETTER		NIGHT LETTER	

WESTERN UNION

1206

JOSEPH L. EGAN, PRESIDENT

INTERNATIONAL SERVICE

Check the class of service desired; otherwise this message will be sent at the full rate

FULL RATE		DEFERRED	
CODE		NIGHT LETTER	

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

SEPTEMBER 3, 19--

NATHAN & SON, INC.

395 FIRST AVENUE

INDIANAPOLIS, IND.

CANCEL ORDER SIX DOZEN MEN'S TOPCOATS. EXPLANATORY LETTER FOLLOWS.

WORTHINGTON & CO.

1819 BELMONT AVENUE

JOHNSTOWN, PA.

SCHOOL NEWSPAPERS

THERE are thousands of school periodicals published, many of which have striking similarity in content, such as the usual class news, athletic events, social events, club news, alumni news, advertisements, etc.; yet very few of these periodicals follow the same form in setting up the news, whether it be the front page, the advertisements, or anything else.

A great many of these newspapers are duplicated from typewritten copy; that is, they are either mimeographed, dittoed, or lithographed. We are here concerned with presenting the most attractive and most pleasing arrangements for the various parts of these periodicals. Although there is no set style that should be rigidly followed, we shall attempt to present several types of arrangement so that those who wish their periodicals to present an attractive appearance, most pleasing to the eye and easily read, will have no difficulty in following the styles shown here.

While a number of newspapers use hand lettering for their names, subject headings, illustrations, and advertisements, we shall use the typewriter entirely. This does not mean, of course, that the hand-lettered style is not acceptable; but merely that it is our aim to show the flexibility of the typewriter--the many and varied uses to which it may be put.

Those who wish to see samples of "typrinted" alphabets, other than those shown in the following illustrations, are referred to page 96 of this book. And for those who are interested in attractive borders, ornaments, and cartoons, there are numerous illustrations of these on pages 95, 97, and 98, respectively.

The right-hand margin alignment illustrated in some of the following samples is discussed in detail in the section beginning on page 67. While it is not absolutely necessary to keep the right-hand margin exactly even, there is no doubt that to do so makes the periodical look much neater, although, of course, it does require an extra typing.

On pages 41, 42, and 43 are illustrated suggested first-page arrangements of school newspapers. The one on page 43 illustrates a preference of many schools; namely, no news on the front page. On page 44 is illustrated a typical arrangement of the second, or editorial page, which usually lists the staff of the paper. Page 45 shows an arrangement for a page containing advertisements. The rulings shown may easily be drawn by means of a stylus.

THE EAGLE

Vol. X, No. 1 Central High School October 1, 19--

SCHOOL BELLS RING AGAIN

School opened September 3 with the usual "bang." Students thronged the auditorium and two extra classrooms, filling out applications and cards and looking over the class schedules in order to arrange a satisfactory program for themselves. By afternoon the crowd had become a mere trickle.

During the following days students kept returning and by the time this issue went to press, the enrollment totaled over 800.

Many of our students are attending only four hours a day and working for four hours. It is possible for students to earn school credit on the job if their place of employment is on the accredited list. See the principal or vice-principal if you think you can earn school credit while working for your company.

DRIVE RULES ANNOUNCED

The yearly contest for Students' Association memberships will start at 12:00 noon on Monday, October 15.

The regulations are as follows:

Teachers will be given tickets before contest.

Contest will be according to home rooms, from the 7th to the 12th grades.

No tickets are to be sold before 12:00 noon.

Teachers are not to take students' money ahead of time, nor lend them money.

Each student must buy his own ticket unless absent--and then another classmate may buy his ticket if provision has been made ahead of time.

The class first to have the list of names, ticket numbers, and money to Mary Smith in the office will win.

FACULTY PARTY

The faculty of Central High School enjoyed a steak dinner the evening of September 20 in the homemaking rooms under the direction of Miss Lillian Brown. This was in the nature of a get-acquainted party for Mr. John Shruda, who recently

(continued on page 2)

THE ECHO

NORTHPORT HIGH SCHOOL MAY 6, 19-- VOL. V, NO. 9

A TRIP TO SOUTH AMERICA

Those of us who have had the pleasure of listening to one of Dr. Hurley's lectures know how interesting and pleasant they can be. Last Monday we again had the experience of hearing him speak about places he had visited; this time he gave us a very colorful description of the places he and Mrs. Hurley visited in South America.

Being chosen as a delegate to a scientific congress held in Buenos Aires, Dr. Hurley gladly accepted the assignment for its personal benefits and for the opportunity of knowing our southern neighbors. Sailing from New York, Dr. Hurley's boat made one stop on the southern tip of Florida and proceeded to South America, where it made a few interest-

(continued on page 3)

MOTHERS' DAY

Sunday, May 12, is the day designated for remembering our mothers in some special way. Most of the time mothers receive very little attention. Because they are always around and do not seem to require any consideration, it seems unnecessary to spend any particular thought on them.

Yet most mothers prefer a sincere expression of gratitude from their children rather than expensive gifts or flowers.

Mothers' Day is a good time to turn over a new leaf regarding them. It's a good time for a resolution to give our mothers their share of appreciation and assistance not just one day out of 365 but every day from now on.

—o—

SENIOR PROM ON MAY 25TH

We are eagerly looking forward to the Annual Senior Prom, which will be held this year on Friday evening, May 25, as announced by Mr. Smithfield, our able senior-class adviser.

Last year's class will entertain this year's graduating class, faculty, and school-board members. As usual, the annual banquet will be held prior to the prom. It's to be a very gala affair, done in the mood of the Gay Nineties, complete with bustles, a livery stable, bicycles built for two, and gaslights as well as other decorations. The invitations were issued a week ago, and it is hoped that every junior and senior will attend.

The orchestra, under the direction of Laddie Timko, is coming from Windber. The arrangements were made by Pat Dawson.

(continued on page 4)

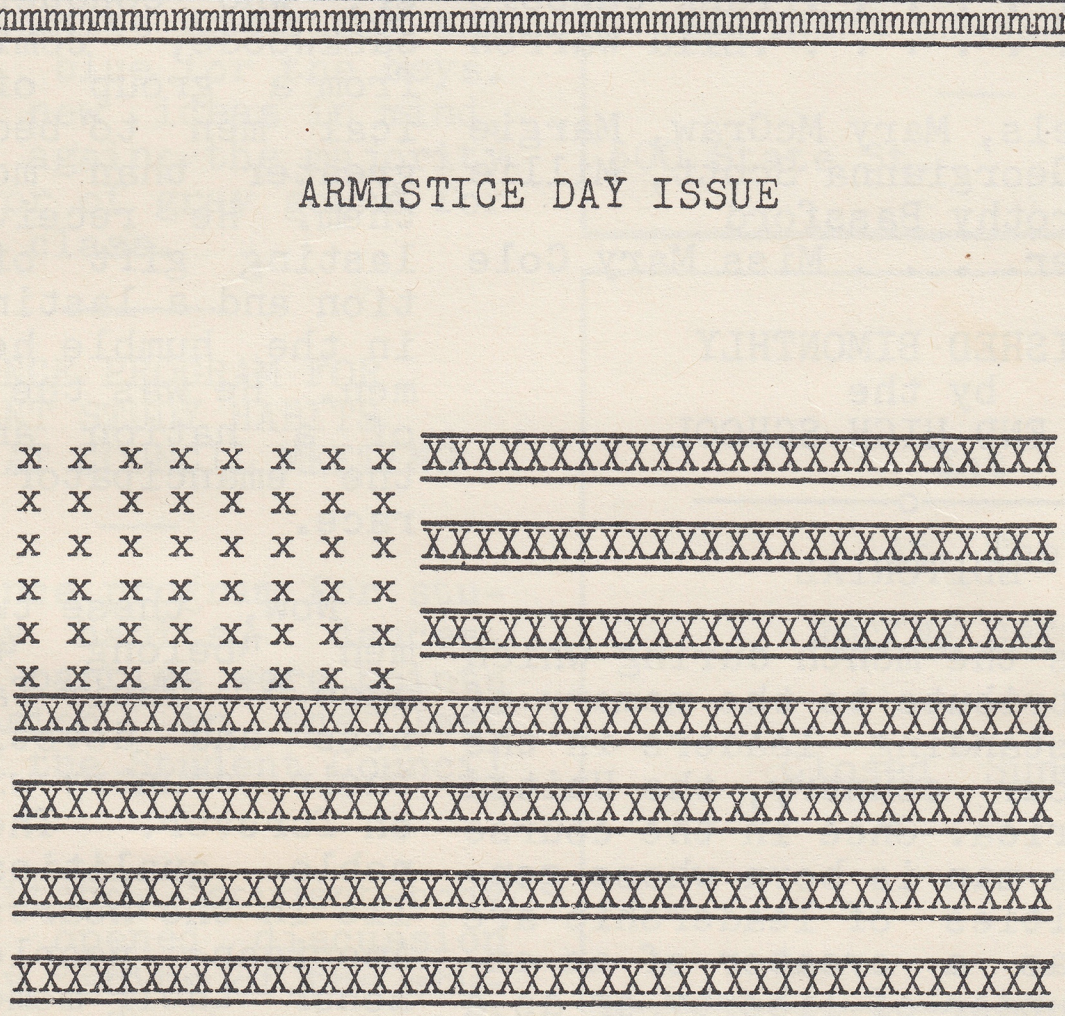
LINCOLN SPEAKER

VOL. XXV November 9, 19-- No. 2

ABRAHAM LINCOLN HIGH SCHOOL

Fifth and Pine Lincoln, Iowa

ARMISTICE DAY ISSUE



The Symbol of Peace and Equality for All
in Free and Friendly America

mmm m m mmm mmm mmm mmm mmm mmm
m m m m m m m m m m m
m mmm mm mmm m mmm mm m
m m m m m m m m m
m m m mmm mmm m m m m m

Editor-in-Chief. . . . . Ardith Davis
Associate Editor . . . . . Paul Jones
Sports . . . . . .George Long
Clubs. . . . . Temma Nelson
Art. . . . . William Doan
Class Reporters:
Senior. . . . . .Raymond Hurly
Junior. . . . . .John Toth
Sophomore . . . . . .Frank Cunsolo
Freshman. . . . . .Ella Warren
Typists:
Betty Daniels, Mary McGraw, Margie Metcalfe, Georgianna Scott, Millie Dashow, Dorothy Bassford
Faculty Adviser. . . . Miss Mary Cole

PUBLISHED BIMONTHLY
by the
WEST END HIGH SCHOOL

EDITORIAL

February is the month during which America pays tribute to the memory of the two outstanding leaders in the history of our country, the United States of America. Once in the course of a century a man is born whose genius and qualities of leadership are outstanding as a creator of an empire, as a founder of liberty, or as a bearer of knowledge. Such men were George Washington and Abraham Lincoln, who molded the fate and destiny of a great nation, a great race, and who gave their lives for its course.

George Washington dreamed of a nation free and independent of the rule of another nation. After he saw his dream come true, he did not resign from his duties and ideas, but instead, went on to build up a stronger nation. The frontier has been a training school for Jackson and Lincoln; but Washington was its graduate.

Abraham Lincoln is the symbol of our pioneer America, a self-reliant Middle Westerner, who conquered the backwoods, coming up from a group of political men to become far greater than most of them. He received the lasting gift of a nation and a lasting place in the humble hearts of men. He was the saviour of a nation and also the emancipator of a race.

Now, these two great men "belong to the ages." Their faithfulness and devotion to their country will live on forever. Their many noble qualities still lie in the hearts of the American people, who honor their memory with ever-increasing devotion.

SENIORS SELECT CAPS AND GOWNS

On Thursday morning, March 22, Mr. Williams visited the senior class and told them the history and origin of caps and gowns. In order that they could see how the different colors looked, he had three students style the different ones. Before Mr. Williams had visited the class, they had decided on white gowns for the girls and blue for the boys. With some new ideas in mind, they voted again; the majority was in favor of gray gowns for the entire class.

GUIDANCE PROGRAM FOR STUDENT STUDY HABITS PLANNED AT COUNCIL MEETING

A guidance program for student study habits, dances, plays, and parties were points of discussion in the last meeting of the Student Council on May 13.

Agnes Kitcho, student-body president, opened discussion about study habits of the students. Agnes Shontz suggested inviting Major Simms, from Springfield, as guest speaker at an assembly to relate to the students some of his experience with educating young men and women.

Dates for the Frosh dance and the Senior Play were tentatively set.

GORGONE
BARBER SHOPPE

A Good-Looking
Haircut and Shave

SOUTHERN LUMBER COMPANY

500 State St. Phone 875

Eat
At The
ROCKNE GRILLE

Closed Sundays

For FURNITURE
Of Beauty, Style, Quality
-Visit-
THE HUB FURNITURE STORE

SCHOOL YEARBOOKS

THIS section is not concerned primarily with the typewritten preparation of copy to be sent to the printer of a school yearbook; its aim is to show a typical artistic setup, via the typewriter, of material usually to be found in school yearbooks. Such typewritten material may then be reproduced by lithography and bound. This method of reproduction effects a substantial saving in cost of production. Consequently, many of the smaller schools, which, because of the expense, have not heretofore been able to put out annual books, can now do so.

The essential section of a school yearbook is, of course, the senior section, which shows pictures of the seniors and summarizes their activities in short write-ups for each. In addition, there are sections on juniors, sophomores, freshmen, school clubs, athletics, teachers, and features.

The photographs are pasted in carefully in the spaces provided, as shown in the following pages. If any drawings are to be made or any large-sized lettering is needed, this may be done either via the typewriter or by the pen-and-ink artists in the school. For best reproduction, all work should be done with black ribbon and ink on a good quality of smooth white paper.

The entire copy should first be typed in rough draft and then be retyped carefully by the best typists in the school. After the material is typed on full-sized typewriter paper, it may be reduced to any proportionate size if so desired. This is taken care of by the lithographer.

A good cover stock may be chosen and the binding may be either saddle stitching or any other type, depending upon the number of pages in the publication. Spiral binding may also be used.

If carefully typed and arranged artistically and the publication carried out by a reliable lithographer, 64-page yearbooks may be sold to members of the student body for as low as 25 cents each, without carrying even one page of advertising. There are no expensive engraving costs or costs of typesetting.

Page 47 shows arrangement of a page in the senior section; the page devoted to the junior, sophomore, or freshman section could be arranged similarly to page 48; page 49 shows how a school club write-up may be arranged; the page arrangement of one of the sports section pages is found on page 50; page 51 is devoted to the faculty; while page 52 shows how to arrange a page in the feature section. The right-hand margins are aligned by the method described on page 67.

(Paste photo here.)

PEARL ALLEN "Dildo"

"And the music listens when her fingers touch the keys."

Dramatic Club; Camera Club; A-B Club; Girl Reserves; Cheer Leader.

(Paste photo here.)

WILLIAM BURNS "Bill"

"I know a lot but can't think of it."

Interclass Basketball; Football; Band; Orchestra.

(Paste photo here.)

GEORGE CAMP "Red"

"He never worries about what tomorrow may bring."

Social Institutions Club; Band.

(Paste photo here.)

THELMA COFFMAN "Coffy"

"Men may sigh and tear their hair, but I'll talk on forever."

Commercial Club; Girl Reserves; Year-book Staff; Class Play.

(Paste photo of
Juniors here.)

J U N I O R S

Abram, Emil
Baylor, Esther
Bell, John
Bracken, James
Cook, Elva
Douglass, Robert
Faint, Earl
Faint, Kenneth
Fry, Verna
Gordon, Lillian
Hickey, Ruth
Hill, Paul
Hill, Thomas
Hoffman, Elsie
Jones, Norene
Jones, Rowena
Kinney, Irene
Kohler, Phyllis
Langley, Clarence
Leach, George
Lehman, David
Luther, Edna
Mayers, Lloyd
Meyers, Jack
Miller, Andrew
Miller, Cameron
Murphy, William
Olsen, Margaret
Olson, Paul
Owens, Olive Mae
Purnell, Susie
Rhodes, Neva
Rogers, Leo
Rogers, Ruth
Rose, Frank
Schwartz, Sarah
Seese, David
Seese, John
Selby, Paul
Stevens, Ella
Stone, Marie
Stone, Ruth
Stone, William
Thomas, Ralph
Thomas, Stanley
Verne, Nora
Williams, Jean
Wilson, Harold

(Paste photo of club members here.)

C O M M E R C I A L C L U B

The Junior Chamber of Commerce, a commercial club of Eastern High School, is now ending its fifteenth year as an organization. Only pupils carrying two or more commercial subjects are eligible to membership in this club.

An autumn frolic, a spring frolic, and a spring dance were the most important activities of the year.

With the helpful guidance of Thomas Reagan, adviser of the club, the year came to an eventful and successful close.

To raise money for the various events held during the year, the club made successful several money-making projects, the most successful of these being a lunch sale and the sale of monogrammed pencils and homemade candy. A skating party also was held.

(Paste a full-length photo here.)	(Paste a full-length photo here.)	(Paste a full-length photo here.)
PAUL GATES, Sr. Captain	DONALD TOTH Head Coach	JOSEPH FLETCHER Assistant Coach

F O O T B A L L

Head Coach Donald Toth, with the very able assistance of Joseph Fletcher, compiled an impressive record for a first-year coaching job. Mr. Toth's boys fought through the toughest schedule in Ohio, meeting the teams representing the cream of the crop from north, east, south, and west.

This season's squad was greatly hampered by lack of material and injuries sustained by the veteran mainstays early in the season.

With a total of seven victories and four defeats, Eastern High ended the season with a disturbing tie with Western, our traditional rival from across the way.

The team began its season with a terrific upset, losing the opening encounter to a strong DuBois aggregation by an 8-0 count. It was the first loss since the game with Northern early in the previous season.

EVELYN FAUST
Dickinson
....
General Science
Geography

(Paste photo here.)

(Paste photo here.)

ROSE SLICK
Indiana
....
Latin
French

D. L. GOURLY
Juniata
....
Chemistry

(Paste photo here.)

(Paste photo here.)

ELLA SOLOMON
Stanford
....
Commercial

ETHEL MACRAE
Penn
....
English

(Paste photo here.)

(Paste photo here.)

JAMES THOMAS
Slippery Rock
....
Physical Education

WILLIAM ROAM
Columbia
....
Science
Math

(Paste photo here.)

(Paste photo here.)

SARA YODER
Pitt
....
History
Civics

F A C U L T Y

VVVV

MENUS

THERE are many thousands of lunchrooms, restaurants, and cafes, in addition to the large number of hotels--and they all serve food. Although a number of the larger places print their menus daily, most of these places either type them or have them mimeographed or otherwise duplicated.

It has been the author's observation that many of the menus are typed poorly, there being no neat arrangement and the general appearance being such that very little good taste is displayed. And while it may be true that the restaurant is not selling the typist's art to its customers, it is nevertheless true that sloppily typed menus make a bad impression upon the patrons and seem to reflect the general atmosphere of the eating place.

On this and the following page are shown some suggested styles of menu setup. It will be noticed that neither of the menus here shown is gaudily decorated. Neatness, simplicity, and good taste should be the ruling factors in menu arrangement. Although no rigid and set styles are required, the items should be so arranged that it should be easy for the customer to find whatever dish he wants by merely looking under the proper headings.

The type of menu shown on this page is used when a club or other organization has a private banquet, usually held at some hotel or restaurant. It may be prepared either by the organization or by the eating place and is usually placed alongside each plate.

The menu on the following page may be considered a typical one for the average small restaurant or lunchroom. In order to avoid typing the same items each day, the entire menu with the exception of the date may be mimeographed, and the date may be typed in each day. If there are any additions or corrections from day to day, these may easily be indicated via the typewriter.

Samuel Ready
Alumnae Association

BANQUET

In Honor of the
Senior Class of 19--

Lord Baltimore Hotel
June 4, 19--
Nine o'Clock

MENU

Oyster Cocktail
Radishes Celery
Fried Chicken
Corn on the Cob
Coffee Ice Cream Cake

PARRISH'S RESTAURANT - 2345 Washington Blvd. - JOHNSTOWN, PA.

M E N U

Wednesday, May 16, 19--

Sandwiches:

Spiced ham	$0.20
Chicken salad	0.35
Lettuce and tomato	0.25
Tuna fish	0.30
Cheese	0.15

Beverages:

Coffee	0.05
Milk	0.05
Chocolate milk	0.07
Coca Cola	0.05

Salads:

Tuna Fish	0.60
Salmon	0.60
Fruit	0.40
Potato	0.30

Desserts:

Ice cream	0.10
Jello, all flavors	0.10
Pie, apple or peach	0.10
Cake	0.10

PROGRAMS

ON this page and the following pages are illustrated several kinds of programs in common use: dance, play, athletic, and musical revue. Schools, churches, athletic clubs, music and dramatic societies, etc., are some of the users of these various types.

Almost any type of event requires a program. The same general setup as here illustrated may be followed. Oftentimes simple decorative effects such as borders, ornaments, and cartoons will add to the attractiveness of programs.

Below is shown a setup for a dance program. On page 56 is a play program; page 57 shows one type of athletic event program; page 58 shows a typical musical revue program. Types not shown here should follow the same general make-up.

AUTOGRAPHS

The Commercial Club
of
Central High School

5TH ANNUAL DANCE
May 3, 19--

High School Auditorium

Page 4

Page 1

Dances

1_____

2_____

3_____

4_____

5_____

6_____

Page 2

Dances

7_____

8_____

9_____

10_____

11_____

12_____

Page 3

HAMILTON JUNIOR HIGH SCHOOL

Presents

Elmer

A Musical Comedy in Two Acts
Directed by
George Dickey

—o—

Cast of Characters

Elmer, a ne'er-do-well. . . . . .Joe Thompson
Mrs. Smith, Elmer's mother. . . . . Sally Jenkins
Sally O'Neill, Elmer's cousin . . . .June Preston
Jimmy Dunn, a traveling salesman. .Oscar McKinley
Honey Orange, a nurse . . . . . Rosie Rackoon
Theodore Berlin, a wealthy farmer . . John Katter
Harry Begger, a merchant. . . . . James Smith
Butch Hennigan, a stevedore . . . . . .Sol Nelson
Junior White, a bootblack . . . . . .Tommy McKean
Miss Benson, a dramatics teacher. . . June Hurley

—o—

ACT I

Scene 1 - A hotel lobby, just after sundown
Scene 2 - The same lobby, at midnight

ACT II

Scene 1 - A room in City Hospital, the next day
Scene 2 - Sally's porch, a week later

Songs: "O, That Music," "You Meanie, You"
Dances: The Virginia Reel, Jumping on the Log

FOOTBALL GAME

Central H. S. vs. Western H. S.

Delaney Stadium
Saturday, November 16, 19--
3:00 p.m.

Starting Line-up

No.	Central	Pos.	No.	Western
12	Parrish	LE	19	Bartholomew
6	Jones	LT	5	Winkler
5	Wright	LG	11	Smith
1	Evans	C	4	Gordon
4	Blizzard	RG	1	Blank
11	Curles	RT	10	Wilson
9	Davis	RE	8	Johnson
10	Dawson, J.	QB	6	Kurzmiller
8	Dawson, P.	LH	9	Hudson
3	Bassford	RH	2	Foote
2	Hurley	FB	3	Lichtenstein

Substitutes:

Central - Wheat 19, Parks 15, Brown 22, Angle 31, Herwig 16, Bopp 7, Hardman 25, Weeks 20

Western - Steward 18, Elwood 20, March 21, Walker 7, Roberts 19, Burton 27, Regler 32, Waring 24, Bictor 23, Houston 14

Coaches:

Central - John Shruda, head; Ray Jones, assistant
Western - Richard Mickel, head; Joe Gates, assistant

Officials:

Umpire - Thomas Reagan, Bloomsburg Teachers
Referee - Hyman Goldstein, University of Maryland
Head Linesman - Dick Martin, Indiana State

	1	2	3	4	Total
CENTRAL					
WESTERN					

THE GAY NINETIES

A MUSICAL REVUE

o
o o
o

Conceived and Produced
by
George G. Dickey

MUSICAL NUMBERS

1. Opening Ensemble.....Ladies and Gentlemen of the Gay '90s
   Dance Duo - Agnes Shontz and Bill Torquato
2. Faithful Forever.....John McGowan
   Toe Dance - Dorothea Mason
3. Sidewalks of New York.....Ann Maxwel
   Waltz Clog - Katherine Vespa
4. Scatterbrain.....Josephine Emanuelles
   Dancer - Evelyn Rice
5. Does Your Heart Beat for Me.....Frances Williams
6. The Camptown Races.....Richard Dick
7. Basin Street Blues.....Arthur Peterson
8. The Can Can.....Famous Dance of the Nineties
9. Finale.....Ensemble

(Intermission)

GAY NINETIES VARIETIES

1. Down on the Farm
   - Scarecrow Dancer.....Mary Agnes Hissong
   - Soloist.....Rose Marie Metz
   - Whistler.....Edna Mae MacIntyre
2. Razzaberry.....A Skit
   - Soda Jerker.....John Henderson
   - First Customer.....Alma Fleegle
   - Second Customer.....Dorothy Gerfy
3. Indian Summer
   - Trio.....The Koch Sisters
   - Soloists.....Ann Manotti, Grace Gorgon
4. America First
   - Soloist.....Ann Manotti
   - Girl with the Baton.....Betty Mastrolembo
   - Dancers.....The Beckley Sisters

CIRCULARS

AN abbreviated catalogue, offering goods or services for sale, may be classified as a circular. The term "circular" may include store goods, athletic event, entertainment, exhibition, or anything else that may be advertised to the public.

A circular is an economical, yet effective, way of announcing such events as sales, football games, hobby shows, dances, meetings, etc., etc. In fact, all except the most formal occasions would lend themselves to advertising via circular.

Circulars may be of any convenient size, although the more common sizes are 6 by 9 or 9 by 12. In addition, they may be one-page, two-page (printed on both sides of the sheet), or four-page.

Printing, lithographing, mimeographing, multigraphing--and even carbon copies--are some of the means by which circulars may be duplicated, depending upon several factors, one of which is the number of copies wanted. If the circular is to be mimeographed or lithographed, the entire copy may be prepared on the typewriter. Illustrations, if any are needed, may be drawn in, pasted in, or typed in. If the circular is to be printed or multigraphed, it is also necessary to use the typewriter in order to prepare the copy to be sent to the printer.

The circulars shown on the following pages are prepared for either lithography or mimeographing. The typist will notice that the amount of actual copy on any circular will depend, of course, upon the type of circular wanted and the kind of event advertised. In other words, a circular advertising a sale in a store will contain more copy than one advertising a dance or a similar social affair.

The same general centering rules applicable to programs apply to circulars. Attention may be gained by variety in vertical and horizontal spacing, length of lines, and illustrations.

The circular on page 60 is typical of one put out by a store just prior to a regular sale. While the circular on page 61 advertises a football game, the same idea may be extended to other sports, both amateur and professional. A circular advertising a dance is shown on page 62; while on page 63 will be found a circular that may be used to advantage in acquainting those who may be interested to attend a hobby show that such a show is to be held, as announced.

The styles and subjects here shown are, of course, merely suggestive. So many different styles and subjects may be covered that a complete textbook may be written showing hundreds of styles and subjects that could possibly be covered.

CLEARANCE SALE

More For Your Money at WINDER'S

WINDER'S DEPARTMENT STORE

3578 Washington Blvd.

Baltimore

Week of January 15 9:30 to 5:30

Ladies' Wear

Rayon Hose, all sizes, 51 gauge.	$0.89 pr.
Wash Dresses, sizes 14 to 44	1.49 ea.
Blouses, sizes 32 to 40, long sleeves. .	1.69 ea.
Satin Slips, sizes 32 to 40, white . . .	0.99 ea.

Men's Wear

Cotton Hose, all sizes, irregulars . . .	0.11 pr.
Shorts or Shirts, sizes 34 to 44	0.29 pr.
Ties, assorted, hand-tailored.	0.69 ea.
Work Pants, sizes 32 to 44, gabardine. .	1.99 ea.

Children's Wear

Slacks, corduroy, sizes 8 to 16.	1.98 ea.
Skirts, solid colors, sizes 8 to 16. . .	1.89 ea.
Socks, all sizes and colors.	0.29 pr.
Union Suits, short sleeves, all sizes. .	0.79 ea.

Footwear

Oxfords, men's, brown, sizes 6 to 12. . .	4.19 pr.
Pumps, kid, black & brown, sizes 4 to 8.	3.77 pr.
Bedroom slippers, children's, any size .	0.97 pr.

SPECIAL

Satin Slips, sizes 34-40, white only, $1.09 each

SPECIAL

Handkerchiefs Novelty Prints fast colors, $0.19 each

SPECIAL

Men's Shirts sizes 14-17 solid colors, $1.19 each

Savings on many items range from 20 per cent to 40 per cent.
We reserve the right to limit the quantity purchased of any item.

FOOTBALL GAME

x
x x
x

C I T Y

v s

C E N T R A L

x
x x
x

Saturday, November 24, 19--

Three o'Clock

MUNICIPAL STADIUM

Adults 75 cents (Tax Included) Students 25 cents

The

Ladies' Auxiliary

of

Boonville American Legion

will hold a

D A N C E

at the

AMERICAN LEGION HALL

on

Wednesday, September 5, 19--

at 9:00 p.m.

Music by

The Gondoliers

$2.50 a Couple Tax Included

oOo

H O B B Y S H O W

at the

COLISEUM

Friday
October 16, 19--

8:00-11:00 p. m.

100 Different Hobbies

Free Movies

Refreshment Booths

Adults $1.00 (Tax Included) Children $0.25

RECIPES

THE best way to keep favorite recipes on hand for easy reference is to type them on 3-by-5 cards and file them alphabetically in a small box file. There are no special rules for typing recipes. The models below show good arrangement. The general classification of the recipe is typed in the upper right-hand corner. The name of the recipe is centered a line or two below. Use both sides if the recipe is long.

CAKES

Jelly Roll

2 eggs
1/2 c. sugar
Grated lemon rind
1 c. flour
1 1/2 tsp. baking powder
1/4 tsp. salt
3 tbsp. milk

Beat eggs, add sugar and beat well. Add lemon rind. Sift flour with baking powder and salt; add alternately with the milk. Bake 15 to 20 minutes at a temperature of 360°F. in greased bread pan and turn out on a damp cloth. Spread with jelly and roll. Dredge top with powdered sugar.

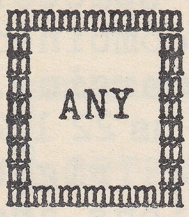
PUDDINGS

Rice Pudding

1 qt. scalded milk
1 c. boiled rice
1/2 c. sugar
1/4 tsp. salt
2 eggs

Rice may be cooked in water or milk. Stir into milk; add sugar, salt, and eggs, slightly beaten. 1 tbsp. butter may be added. Flavor as desired. Bake or steam in buttered shallow baking dish, till firm. Yolks only may be used. Meringue may be added, if desired.

CENTERING OF TYPED MATERIAL



piece of typed material, whether it is a short paragraph or a complex tabulated report, should always be placed properly on the sheet of paper. This process is relatively simple if a few facts about typewriters and typewriter-sized paper are understood.

Every typewriter has, readily visible, a horizontal centering device. On this, there are spaces marked off from 0 to 90, 95, 100, or whatever length of horizontal line it is possible to type on that particular typewriter. Most typewriters, especially portables, have pica type. If the typewriter is equipped with pica type, there will be 10 spaces or letters to a horizontal inch. That means, of course, that a typewriter that has a horizontal scale of 90 will permit the typing of 9 horizontal inches of material on each line. On the other hand, if the typewriter is equipped with elite type, there will be 12 spaces or letters to a horizontal inch. For that reason it will be possible to type 108 letters in 9 horizontal inches of elite type (12 x 9); whereas with pica type it would be possible to type only 90 letters (10 x 9).

Moving back and forth on the typewriter paper table (the rectangular piece of metal on which the paper rests) is what is known as a paper guide. When inserting a sheet of paper in the typewriter, centering is always simplified by moving the paper guide to zero on the horizontal centering scale marked off on the paper table. When inserting the sheet of paper, be sure to insert it so that the left-hand edge of the paper rests flush against the paper guide.

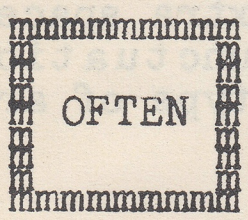
The standard-sized typewriter paper is 8 1/2 inches wide and 11 inches long. Since there are 10 spaces to each inch, it is possible to type 85 letters or characters (8 1/2 x 10) horizontally across the paper. (If the type is elite, it will be possible to type 108 letters or characters.) Whether the machine is equipped with pica or with elite type, the number of lines to the vertical inch is always six. Since the paper is 11 inches long, it is possible to type 66 lines (11 x 6) vertically on a sheet.

Let us suppose that the material to be centered is about 4 inches wide and about 6 inches long (at its widest and longest points) and that it is desired to type it on a standard-sized typewriter sheet. After the paper is inserted properly (against the paper guide set at zero), the vertical centering is first determined. Since the material is 6 inches long, it will require 36 vertical spaces (6 x 6). This is subtracted from 66 (the total possible number of vertical spaces), and we obtain a difference of 30 spaces.

This represents the combined top and bottom margins. Dividing by 2, gives us 15 spaces for each margin, top and bottom. Therefore, merely space down 15 single spaces from the top of the paper and your material is centered vertically.

To center this material horizontally, subtract 40 (its horizontal length in spaces) from 85, leaving 45 spaces. This represents the combined right- and left-hand margins. Dividing by 2 gives us 22 1/2 spaces for each margin, right and left. Since fractions are not considered, merely allow 22 spaces for the right-hand margin, which will automatically allow 23 spaces for the left-hand margin. Set the left margin stop at 23 and start to type.

RIGHT-HAND MARGIN ALIGNMENT



it is necessary to get out typewritten matter with an even right-hand margin--just as it is in print. At the present time there are adjusting, or compensating, mechanisms on certain special typewriters which enable one to turn out letters, reports, etc., where the right-hand margin is perfectly even.

However, when one does not possess such an appliance, but where the evenness of the right-hand margin would improve the appearance of the work, it is necessary to use other means. One way is to use the Vogel-type aligning paper. This is a finely corrugated paper so ruled that it may be torn in narrow horizontal strips. The typing is done on the corrugated side. These narrow strips are then stretched, usually by means of tweezers, so that all lines will be of a certain desired length. These strips are then pressed onto a cemented backing sheet. This typewritten copy is then photographed and printed by offset or some other method.

When cutting a stencil or when preparing copy that is not to be duplicated, the above method is, however, impossible to use. But the following method has been found to be entirely satisfactory--even when the material is to be photographed and printed.

In this method, the typist proceeds to type the copy using either single or double spacing. Suppose that the predetermined right margin is at 65, and that, when reaching the end of the first line, the typist finds that he has only two more spaces left for a word of, let us say, five letters. He then strikes the diagonal, asterisk, or some other such distinguishable key two times and throws the carriage. When he nears the end of the next line he finds that he has only three spaces left but a four-letter word coming up. He fills up the three remaining spaces with the same letter or character used to fill up the previous line, throws the carriage, and types the four-letter word on the next line. He then continues on down the page or pages until finished with the letter or article to be typed. All that is necessary to do now is to retype the copy, putting in each line as many extra spaces as are indicated at the end of each line by the diagonal or any other character used. If a period occurs within the line, one extra space may be put after it, making three rather than two spaces after that particular sentence; sometimes a space is put after a comma or semicolon; at other times an extra space is put between words. After the typist gets used to this procedure, it will become almost automatic with him.

On this page Lincoln's Address at Gettysburg is typed the way it would ordinarily appear: the right-hand margin even, but not perfectly aligned. On the following page it is typed with the right-hand margin perfectly aligned. Note the extra spaces between words and punctuation marks, making this type of arrangement possible.

GETTYSBURG ADDRESS

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated can long endure. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here have consecrated far above our power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth.

GETTYSBURG ADDRESS

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated can long endure. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here have consecrated far above our power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth.

MANUSCRIPTS

THE word "manuscript" is broad in its meaning, but has come to mean chiefly a composition, either handwritten or typewritten, which the author expects to have published. A manuscript in typed form, therefore, should conform to certain rules concerning the correct arrangement of its contents. A summary of these rules follows. (Beginning with the next page, this section on manuscripts will be presented in approved manuscript style.)

Paper. A good quality, size 8 1/2 by 11, is a "must," since handlings and erasures will usually tear the paper or wear thin spots in it. At least one carbon copy should be made.

Spacing. Only one side of the paper should be typed on, and double spacing should be used. Any material to be emphasized, or a quotation of more than three lines, may be typed single spaced. In this case, this material should be typed in a shorter line--about one-half inch on each side.

Margins. The most economical side margins to use are those that allow for a 60-space line between. If the manuscript is to be bound at the side, the left-hand margin will, of course, be wider than the right-hand one. There should be about 9 spaces of margin at the top and 10 to 11 spaces at the bottom. But if the manuscript is to be bound at the top, allow an extra inch (6 spaces). Manuscripts to be sent to the printer should not be bound. In all cases, the first page should have an additional 3 spaces of margin at the top. If the page number is to be placed at the bottom, then several extra spaces should be allowed.

Page Numbers. Arabic numbers only should be used in numbering manuscript pages. The first page need not be numbered. Pages may be numbered in three places: middle of line at top; middle of line at bottom; even with the right margin at the top.

Paragraphs. A 5-space indentation should be used for paragraphs. Even though it will alter the size of the bottom margin, do not carry over the last line of a paragraph to a new page or try to type the first line of a paragraph on the last line of a page.

Running Heads. The title of the manuscript typed even with the left margin on all pages except the first page, together with the page number, which is typed on the same line, constitutes what is known as the "running head." Capitalize the first letter of important words in the title.[1]

---

[1]Unimportant words are prepositions, conjunctions, and articles.

Footnotes. Footnotes are used to give credit to some author or publication, or to insert material or explanations.[1] They are separated from the text by underscores and are typed single space, with double space between each footnote.

Cover. Very little, but important, information is placed on the cover. This information consists of the title of the manuscript and the author's name. Covers should be durable, may be bound at top or bottom, come in attractive colors, and may be "dressed up" with a typed border.

Title Page. The information contained on the cover plus other more or less pertinent information goes on the title page; such as subtitle, if any; name and address of publisher; date of publication; and the copyright notice.

Contents Page. Headed by the word CONTENTS, which is to be typed in all capitals and centered, this page must be included in all manuscripts of any length; its chief purpose is to provide a ready reference to the contents of the manuscript. This page is not to be confused with the Index, which is arranged alphabetically and is more detailed. Only the chief sections of the manuscript are listed on the contents page, or pages if necessary, and usually are not detailed. Ordinarily roman numerals are used for the section numbers while arabic numbers are used for the page numbers. In rare cases, letters are used for the section numbers. A series

---

[1]Footnotes are usually placed at the bottom of the page and are numbered consecutively.

of periods, or, at times, hyphens are used between each item describing a section and the page number that follows. These are called leader lines. The contents should be well centered on the page, according to the principles for centering given on pages 65-66 of this text.

Index. In manuscripts where length or other factors necessitate the preparation of an index, the typist should be extremely careful to see that it is typed in strict alphabetic order. If the entries are first prepared on 3-by-5 index cards and arranged alphabetically, greater accuracy with less time expended will be the net result.

Samples of a title page, contents page, and index may be seen by referring to pages ii, vii, and 117, respectively. A typical arrangement of a cover may be seen on the following page.

INSIDE BASKETBALL

by
Thomas Reagan

POEMS AND THEMES

WHEN typing poetry, it is essential that the horizontal centering be based upon the longest line in the poem; otherwise the poem will not appear to be well centered on the page. As usual, the vertical centering should be such that there are one or two more spaces at the bottom margin.

Poems may be typed single space, double space, and, in some cases, even triple space, depending upon the number of lines in the poem. All lines may start flush with the left-hand margin, or every other line may be indented. For best appearance, it is usually desirable to type only one poem on a page.

Very little ornamentation is required, although a simple border quite often adds to the artistic setup of the poem on the page. Sometimes, as illustrated on page 76, an unusual effect may be obtained by typing a little sketch on the same page, keeping the sketch in harmony with the theme of the poem. The poem on page 75 shows a simple line border.

Themes may be considered abbreviated manuscripts. They are usually written by high school or college students for credit in various courses. Because of greater legibility and neatness, many students type their themes before handing them in to their teachers. They may do it themselves or may pay other students or professional typists for this service.

Generally, the same rules apply as for manuscript writing. As usual, great care must be taken concerning the spelling, the punctuation, and the sentence structure. Paragraphs should be indented and the material should be typed double space, typing on only one side of the paper.

If the theme is only one typewritten page in length, it is not necessary to prepare a cover, or title page, for it. An illustration of a suggested style of title page and cover page will be found in the section on Manuscripts, pages 70-73 of this text.

No number is required on the page if it is the first page. However, if there are two or more pages, each page after the first should be numbered, using arabic numerals. The page number may be typed at the top of the sheet (even with the right-hand margin, or centered) if the manuscript is to be bound on the left side. If bound at the top, the page number may be centered two or three lines below the last line of writing on the page.

On page 77 is shown the first page of a theme; the second page of this theme is shown on page 78. Notice that this theme will be bound on the top; hence the wide top margin.

ASPIRATIONS

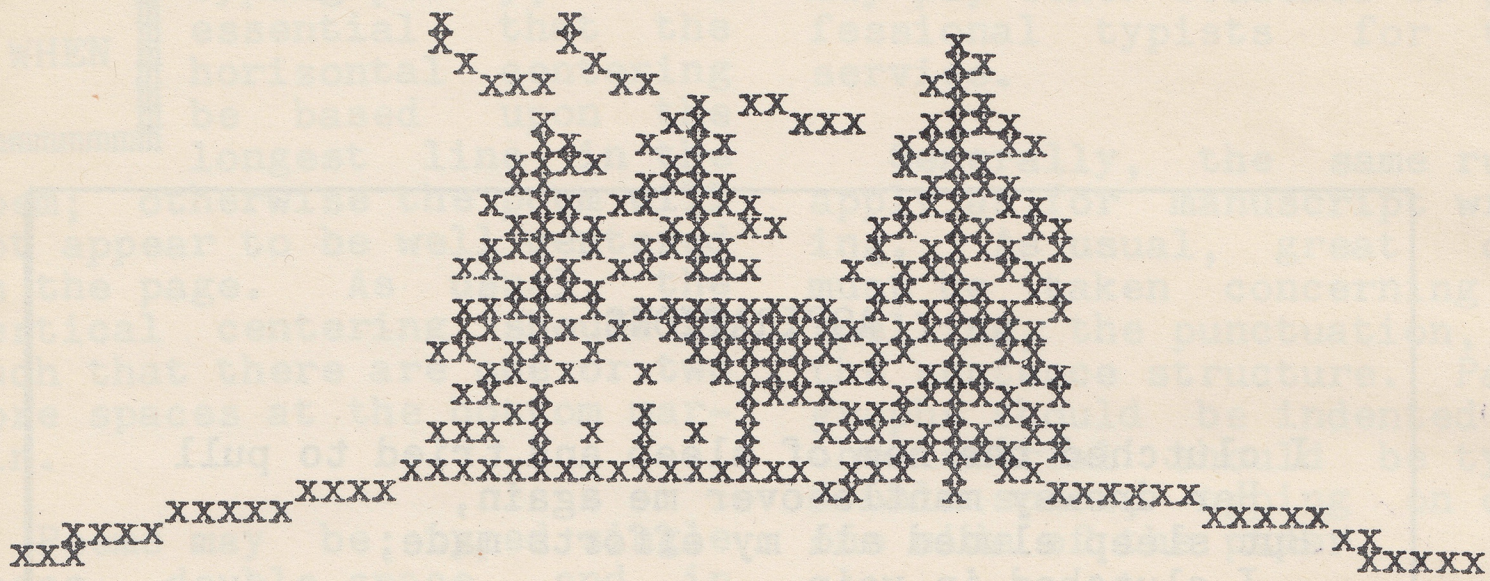
I clutched the hem of sleep and tried to pull
  Her drowsy mantle over me again,
But sleep eluded all my efforts made;
  I clutched in vain.

I sought for fame, and for the praise of man,
  I sought for personality and pride,
But yet, despite all that I aimed to do
  I was denied.

I sought for joy and happiness in life,
  All trouble, care, and sadness I assailed;
But joy and sadness kept on hand in hand,
  Again I failed.

I sought for love, to help mankind along,
  For betterment of mankind as a whole--
For friendship's earnest efforts to improve,
  And reached my goal.

--I. C. I. Evans



HOME

There's a humble little cottage, not so very far away,
There is no other place I know where I would rather stay;
The flowers in the garden, and the leaves upon the trees,
Seem to wave a fervent welcome--make me want to bow my knees;
There are faces at the window, there are children at the gate,
Make my footsteps seem to hurry, for there is no time to wait;
I know there is no place on earth, beneath God's starry dome,
Quite like that humble cottage, for that cottage is MY HOME.

--I. C. I. Evans

FAMOUS PENNSYLVANIANS

There is no question that Pennsylvania had, has, and will have noted men. But what do we hear about them? what do we know about them? Nothing, compared to what we should know about them. Other states boast and brag about their great men, giving them so much praise that one almost wishes he were a native of that state. Virginia and Ohio, for example, boast about the number of United States Presidents they have produced, and other states have similar heroes; but who are Pennsylvania's heroes? The little praise that we give them makes it appear as though we have none of whom to boast. It is true that in the case of William Penn and Benjamin Franklin we are not behindhand in this respect; but the deeds of Penn and Franklin are so well known to everyone that it would be useless to attempt to add much more to their wonderful and noble achievements. There are, however, quite a number of noted Pennsylvanians of whom little or nothing is said, but of whom something should be said--not only as a tribute to them, but also as a word of praise for Pennsylvania in giving to this country such famous individuals.

To go into even a general description of the lives and deeds of only some of Pennsylvania's noted men would be a long task; furthermore, we are not anxious to know when they were born and when they died. We are interested chiefly in what made them famous--some of their noble achievements--so that we may appreciate their efforts. We shall therefore portray an incident or two in the lives of three or four noted Pennsylvanians. We are excluding Penn and Franklin from this list, for the simple reason that their lives have been much discussed.

We might take Robert Morris, for instance. Morris made most of his money by trading with Europe and the West Indies. We are not interested, however, in <u>how</u> he made his money; we are interested in <u>what</u> <u>use</u> he made of it. He was a native of Philadelphia at the time when the colonists were fighting desperately to gain their long-sought freedom from England. They had just made a successful attack at Trenton; but the British were only scornful. How long would these unpaid American soldiers stay with the cause when they were so ragged and hungry? Even Morris, who was then prominent in American politics, saw how essential it was that the soldiers should be paid at once. If the colonies were to get their much-desired freedom, now, if ever, was the time. Washington promised

OUTLINES

QUITE often it is necessary to include outlines in typed reports, whether personal or business. An outline is merely the analysis of any subject into divisions and subdivisions. These may be many or few, major or minor.

In typing outlines, regardless of the style used, the chief thought to keep in mind is that uniformity in arrangement of items and parallelness of grammatical form should be maintained.

Usually letters and figures are used to indicate the various divisions and subdivisions in the outline. These would include capital and small letters, arabic and roman numerals. Periods may or may not be used after these numerals, but periods should not be typed at the end of items in an outline unless these items are complete sentences. All divisions and subdivisions should begin with capital letters.

Outlines should be well centered. When centering vertically, the heading should also be included; when centering horizontally, measure the length in spaces from the extreme left to the extreme right of the farthest extending subdivision.

If there is triple spacing between the heading and the first main division, then good usage would require double spacing between each of the main divisions. Otherwise, single spacing (or double spacing) throughout is permissible. Either one or two spaces would be permissible after the letter or figure that indicates an outline division; but where no period is used after such letter or figure, it is better to use two spaces.

Two suggested skeleton outline forms are presented here. Study each style carefully.

```
I
    A
        1
            a
                (1)
                    (a)
```

```
A.
    I.
        a.
            1.
                (a)
                    (1)
```

TYPEWRITER-CONSTRUCTED TESTS

THE average teacher finds the typewriter almost indispensable in making out reports, typing lesson plans, bulletin-board notices, and tests. Of these, there is little doubt that the most common form typed by students for teachers (or by teachers themselves) is a test that is to be duplicated and administered to the students. This may be either the traditional type or the standardized type, although the latter lends itself much more easily to duplication from typewritten copy. Quite often stencils are used for this purpose, so that they may be saved from year to year.

It has been the author's experience, in his thirteen years as a high school instructor, that a test that has been properly set up on the typewriter not only evokes greater pupil response and understanding but also shortens the time required to correct these tests.

Each of the tests illustrated on the following pages has been administered to over 1,000 students over a period of years, with little or no confusion evident among those who took the tests. Considerable experimentation has shown that an arrangement of the test that is most conducive to proper administration and to ease and rapidity of correction is one in which all the answers (usually a single word or phrase) are placed one under the other in a column bordering on the right-hand margin.

In correcting this type of test, the teacher prepares a "key" by filling in one test paper with the correct answers and placing this alongside the paper to be corrected. Thereby, at a glance, errors can be checked and marked.

While it is true that not all tests lend themselves to this type of arrangement, by means of a little experimentation and rewording, the teacher may be able to construct a test that will be simple to administer and easy to correct.

It is suggested that teachers study the tests on the following pages for suggestions along that line.

SEVENTH GRADE GEOGRAPHY
(British Isles)

Right_____
Wrong_____
Score_____

Name_____

Directions: If the statement is true, place a plus (+) sign after it; if false, a zero (0). Do not guess, as wrong answers are penalized. Your score is number right minus number wrong.

1. Many parts of the British Isles are not suited for farming.----------(___)
2. The British Isles are much warmer than Labrador.----------(___)
3. London is Britain's greatest railroad center.----------(___)
4. Belfast exports manufactured goods from Scotland.----------(___)
5. The great cotton manufacturing district is around the city of Leeds.----------(___)
6. A great center for smelting metal ores is in Wales.----------(___)
7. The British Isles do not use much fish.----------(___)
8. The British Isles have a rather regular coast line.----------(___)
9. There are a few great cattle ranches in the British Isles.----------(___)
10. The British Isles are about 25 degrees above the Equator.----------(___)
11. The three parts of Great Britain are England, Wales, and Ireland.----------(___)
12. London is the capital of England.----------(___)
13. London is the capital of the British Empire.----------(___)
14. Sheffield imports cutlery.----------(___)
15. The British Isles export coal.----------(___)
16. The British Isles import flax.----------(___)
17. The British Isles import mineral oils.----------(___)
18. The British Isles export wheat and flour.----------(___)
19. The Irish Free State is a great manufacturing country.----------(___)
20. Liverpool is the leading seaport for American trade.----------(___)
21. "Drowned" river mouths are called estuaries.----------(___)
22. A fathom is 10 feet in depth.----------(___)
23. Liverpool imports raw cotton and exports cotton goods.----------(___)
24. Hull is one of the chief wool-importing seaports.----------(___)
25. The great shipbuilding district is around River Clyde.----------(___)
26. Australia is not a part of the British Empire.----------(___)
27. New Zealand is northeast of Australia.----------(___)
28. Ireland is divided into two parts.----------(___)
29. The leading seaport of Scotland is Cardiff.----------(___)
30. Birmingham is the great industrial city of the Black Country.----------(___)
31. Liverpool is the greatest cotton importing port.----------(___)
32. Belfast is the linen-manufacturing center.----------(___)
33. Edinburgh is the chief iron and steel center.----------(___)
34. Stoke-on-Trent is noted for its pottery.----------(___)

COMMERCIAL MATHEMATICS
(Final Examination - Interest)

Name_____ Score_____

Directions: Place the correct answers in the spaces to the right of each problem. Use a separate sheet on which to work the problems and attach to your answer sheet. Each problem counts 5 points.

1. Find the simple interest, using the 60-day, 6% method, on $500, at 6%, for 75 days.------(_____
2. Find the compound interest on $250, at 4%, for three years, compounded annually.--------(_____
3. Find the exact interest on $1,250.50, at 5%, for 73 days.----------(_____
4. Find the amount, using the 60-day, 6% method, at 3%, for 120 days, if the principal is $90.(_____
5. Find the amount, by the exact interest method, at 5%, for 146 days, if the principal is $75.(_____
6. A 6% note is dated March 1 and is paid on April 12 of the same year. If the face of the note is $50, and the ordinary-interest method is used, how much must be paid on April 12 to redeem this note?----------(_____
7. If the interest on $500, at 6%, by the ordinary method amounts to $2.50, how long was the money kept? (Give answer in days.)------(_____
8. If the interest on $300, for 90 days, amounts to $2.25, what was the rate of interest, if the ordinary method of computing interest was used?----------(_____
9. Find the simple interest, using the 60-day, 6% method, on $275, at 3%, for 88 days.------(_____
10. Find the simple interest, using the 60-day, 6% method, on $175.50, at 4%, for 96 days.---(_____
11. If the interest for 120 days, at 4%, by the ordinary method, amounts to $8, what was the sum of money placed on interest?----------(_____
12. Using the following letters: "P" for principal, "R" for the rate in per cent, and "T" for the time (expressed in the number of days over 360 or 365), give the formula for finding the interest. Use "I" for interest.---------(I=_____

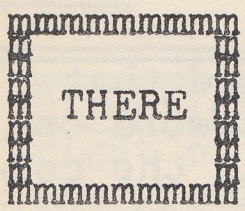
BUSINESS ENGLISH

Name_____ Score_____

Directions: Each number in parentheses represents a word that has been omitted from each sentence. Place the correct word opposite the corresponding number in the space provided in the column at the right.

1. Business English is (1) English applied to the needs of business. 1(_____
2. Old, worn-out expressions are called (2). 2(_____
3. The main types of writing are expression and (3). 3(_____
4. The universal form of business writing is the (4). 4(_____
5. To make letters effective, use the (5) attitude. 5(_____
6. The arrangement of a letter is usually referred to as (6). 6(_____
7. Standard-sized business stationery is 8 1/2 by (7) inches. 7(_____
8. Letterheads are usually printed, engraved, or (8). 8(_____
9. If the inside address is block and the body is indented, the setup is known as the (9) style. 9(_____
10. The (10) style of punctuation is growing in favor. 10(_____
11. The inside address is usually typed (11) or more spaces below the heading. 11(_____
12. The correct title for a firm composed of women is (12). 12(_____
13. Company should be shortened to Co. only if the (13) follows this form. 13(_____
14. A good rule is to word numbers if they are not (14). 14(_____
15. Ph.D. stands for Doctor of (15). 15(_____
16. Another name for Mr. is (16). 16(_____
17. Enclosures are placed even with the (17) margin. 17(_____
18. The window envelope saves time in (18). 18(_____
19. In letter writing, the (19) is primary; the form, secondary. 19(_____
20. The large-sized envelope is known as the (2) size; the small-sized envelope is known as the business size. 20(_____

EMPHASIS VIA THE TYPEWRITER



are numerous occasions when certain words, phrases, or even sentences are to be emphasized when occurring in the body of a paragraph. This may be accomplished by:

1. Underscoring
2. Using all caps
3. Variety in spacing
4. Restriking
5. Any combination of the previous four

To illustrate these, let us assume that the word "urgent" is to be emphasized. The first method would make it appear urgent. The second method gives us the word in all caps, URGENT. The third method requires us to put an extra space between each letter and an extra space both before and after the word, making it look u r g e n t . (Sometimes the extra spaces before and after the word are not needed.) The fourth method, restriking the letters in the word, makes **urgent** readily stand out. The fifth method will permit a number of different means of emphasis, since the previous four methods are combined. By combining the first and second methods we get URGENT. A combination of the second and third methods would give us U R G E N T . The third and fourth methods combined make the word appear **u r g e n t** . Methods one and three would make it appear u r g e n t .

In addition to the aforementioned methods, another way of bringing about emphasis is to type the word, phrase, etc., in another color--usually red. If a bichromatic ribbon is not available, a small piece of red carbon inserted underneath the ribbon guide will accomplish the same purpose.

However, whichever method is used to obtain emphasis, it should not be overdone. The typist should use good judgment and taste in his decision as to whether or not emphasis should be put on certain words; and once this has been decided, the best method of presentation should be employed. Which of the foregoing methods or combination of methods to be used will depend upon such factors as the type of material, to whom it is to be sent, and the degree of emphasis desired.

When typing material in outline form, such as menus, programs, announcements, bulletins, etc., additional means of obtaining emphasis are possible. Some of these include the use of "typrinting," discussed on page 96 of the text; the use of ornaments, which are illustrated on page 97; and extra spacing between lines.

On the following page is shown the difference between material arranged to obtain emphasis and the usual setup.

NOTICE

There will be an important meeting of the Senior Class in the auditorium on Monday, April 8, at four o'clock. At this meeting plans for the Annual Senior Banquet and Dance will be discussed. Please be there.

N O T I C E

There will be an important meeting of the Senior Class in the auditorium on Monday, April 8, at four o'clock. At this meeting plans for the Annual Senior Banquet and Dance will be discussed. Please be there.

NOTICE

THERE WILL BE AN IMPORTANT MEETING OF THE SENIOR CLASS IN THE AUDITORIUM ON MONDAY, APRIL 8, AT FOUR O'CLOCK. AT THIS MEETING PLANS FOR THE ANNUAL SENIOR BANQUET AND DANCE WILL BE DISCUSSED. PLEASE BE THERE.

N O T I C E

There will be an important meeting of the Senior Class in the auditorium on Monday, April 8, at four o'clock. At this meeting plans for the Annual Senior Banquet and Dance will be discussed. Please be there.

GRAPHS

THE typewriter, because of its precision, lends itself magnificently to the construction of graphs. Both the bar type of graph and the area graph may very easily be constructed and will not only be more accurate than graphs made by pen and ink or paint and brush, but will also be much neater.

Some of the best letters and characters to be used in constructing bar graphs are: H, I, M, N, O, S, W, X, and $. If lower case letters are to be used, the m, n, o, w, and x give the best appearance. If money or value is to be represented, the dollar sign ($) would be the most effective.

Comparative bar graphs may be made by using different letters or characters, as shown on the following page.

In constructing area graphs, each letter or character represents a unit or a certain number of units, as indicated by the key to the graph. On the following page is shown an area graph.

It is possible to construct comparative area graphs on the typewriter by using the same principles for constructing comparative bar graphs.

Whether a bar graph or an area graph will be more effective in a certain instance will depend, of course, upon the material to be set up in graph form.

Yearly Sales

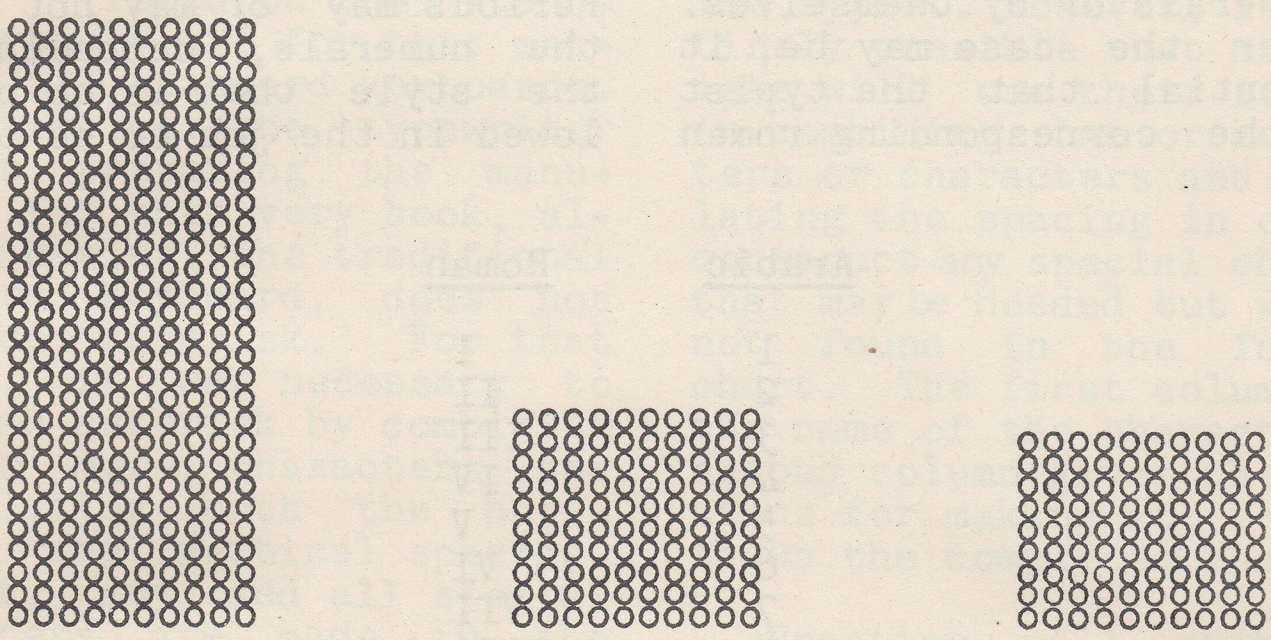
XYZ DEPARTMENT STORE

(Each dollar mark represents $10,000)

1940	$$$$$$$$$$$$$$$$$$$$$$$$$	$250,000
1941	$$$$$$$$$$$$$$$$$$$$	$210,000
1942	$$$$$$$$$$$$$$$$$$$$$$$$$$$	$270,000
1943	$$$$$$$$$$$$$$$$$$$$$$$$$	$260,000
1944	$$$$$$$$$$$$$$$$$$$$	$230,000
1945	$$$$$$$$$$$$$$$$$$$$$$	$240,000

COMPARATIVE AREAS OF THE THREE LARGEST OCEANS

(Each letter represents approximately 250,000 square miles)



PACIFIC	ATLANTIC	INDIAN
70,000,000	25,000,000	22,500,000

COMPARATIVE POPULATION OF NEW YORK STATE: 1920, 1930, 1940

U. S. Census Figures

(Each letter represents approximately 500,000 people)

1920	XXXXXXXXXXXXXXXXXXXX	10,385,227
1930	HHHHHHHHHHHHHHHHHHHHHHHH	12,588,066
1940	NNNNNNNNNNNNNNNNNNNNNNNNN	13,479,142

ROMAN NUMERALS

FOR outlines, tables of contents, etc., roman numerals quite often are used, either in conjunction with arabic numerals or by themselves. Whatever the case may be, it is essential that the typist know the corresponding roman numeral for each arabic numeral. The most common are listed below. Notice that, when roman numerals are used, they have an even right-hand margin. Periods may or may not follow the numerals, depending upon the style that is to be followed in the job to be typed.

Arabic	Roman
1	I
2	II
3	III
4	IV
5	V
6	VI
7	VII
8	VIII
9	IX
10	X
11	XI
12	XII
13	XIII
14	XIV
15	XV
16	XVI
17	XVII
18	XVIII
19	XIX
20	XX
30	XXX
40	XL
50	L
60	LX
70	LXX
80	LXXX
90	XC
100	C
500	D
1,000	M

SPECIAL CHARACTERS

QUITE often it is necessary to use certain symbols or characters that are not found on the standard keyboard or, for that matter, on all standard keyboards. For example, the typewriter used in preparing the manuscript for this very book, although having the traditional standard keyboard, does not have an asterisk. For that reason, it was necessary to make an asterisk by combining two or more characters and manipulating both the horizontal and vertical spacing. In fact, any and all special characters are made in the above manner; that is, by combining two or more characters.

The following chart contains an alphabetical list of most of the important characters that have to be "made" by the typist. However, it is entirely possible that many typists will use their ingenuity in combining two or more letters or characters and manipulating the spacing in order to construct any special character that may be needed but which is not found in the following chart. The first column gives the name of the character; the second column gives the directions for making it; the third shows the completed character.

Practice will enable the typist to compose these characters with ease.

asterisk	Strike capital A, backspace, strike small v.	
asterisk	Strike small x, backspace, strike hyphen.	
asterisk	Strike small x, backspace and hold backspacer down while striking hyphen, release backspacer, strike hyphen, space once, backspace and hold backspacer down while striking hyphen. (On some machines the space bar works the same as the backspacer.)	
bracket (left)	Strike diagonal, roll platen back one space, strike underscore, backspace twice, roll platen forward one space, strike underscore.	
bracket (right)	Strike underscore, strike diagonal, move platen backward one space, backspace, strike underscore.	
caret	Strike underscore and strike diagonal, without any type of spacing.	

(Continued on next page)

cedilla	Strike small c, backspace, strike comma.	ç
chemical quantity	Strike letter symbols, leaving space or spaces for insertion; move platen forward slightly, type proper figure symbol or symbols.	H_2O
dash	Strike hyphen twice, without space between, before, or after.	--
degree	Strike proper figure, move platen backward slightly, strike small o.	78°
division indicator	Strike right parenthesis, move platen back one space, backspace, then strike underscore a sufficient number of times.	⟌
division sign	Strike hyphen, backspace, strike colon.	÷
dollar mark	Strike capital S, backspace, strike right parenthesis, backspace, strike left parenthesis.	$
dollar mark	Strike capital S, backspace, strike diagonal.	⧹$
Earth sign	Strike capital O, backspace, strike hyphen.	⊖
equal sign	Strike hyphen, backspace, roll platen forward slightly, strike hyphen.	=
exclamation mark	Hold down space bar and shift key with one hand; with the other hand strike apostrophe and period.	!
exponent	Roll platen back slightly and strike exponent desired.	x^2
latitude (geographical)	Strike small o, backspace, strike diagonal.	⦰
infinity	Strike the small o, strike the space bar, backspace and hold backspacer down, strike the small o again. (See directions for making third type of asterisk, where space bar may be used instead of backspacer.)	∞
paragraph mark	Strike right parenthesis and left parenthesis, backspace twice, move platen backward one space, underscore twice.	⟓
plus sign	Strike hyphen, backspace, strike diagonal.	⧸
plus sign	Strike diagonal, backspace, move platen backward half space, strike underscore.	⧸
pound sterling	Strike small f, backspace, strike capital L.	£
section mark	Strike small s, backspace, move platen slightly forward, strike small s again.	§

MISCELLANEOUS FORMS PREPARED ON THE TYPEWRITER

THE typewritten forms prepared on the following two pages are merely suggestive of what can actually be prepared on the typewriter and duplicated, if necessary, by any of the standard means of duplication. Elsewhere throughout the text, of course, will be found some additional forms. These by no means exhaust the list, although they do represent the more common forms in use.

Schools, offices, clubs, and the home have need of various forms from time to time. By preparing these forms on the typewriter, a great saving may often be made in both time and money, in addition to experiencing the thrill that comes with accomplishment.

TICKETS. Tickets, as shown on page 92, may be prepared as follows: A number of these may be typed on a stencil, mimeographed on cardboard, and then cut. Numbers may be put on by hand or by numbering machine. Preparing tickets this way saves quite a bit on cost of printing tickets for small clubs, organizations, and high school groups.

RECEIPTS. These may be prepared in the same manner in which tickets are prepared, except that ordinary typing paper is to be used instead of cardboard. They save the cost of printing receipts. Prepared in this way, they may be stapled together in groups of 25 or 50. They are ideal to be used for club dues, school newspaper subscriptions, etc. A sample receipt is shown on the following page.

PLACE CARDS. These may be used for card parties, banquets, etc. They may be typed individually on 9-by-12 sheets of art paper (colored if preferred) and then cut out. If a quantity is needed, designs for cards desired may be typed on a stencil, with names left off. Names may then be typed on after the sheets have been mimeographed.

GREETING CARDS. Some of the more common types of greeting cards that may be constructed on the typewriter are Christmas and New Year cards, Valentine's Day cards, etc. If only a few are to be sent, then the proper size and color of paper may be chosen and cards may be typed on the typewriter individually. Otherwise, they may be duplicated by means of the mimeograph or gelatin duplicators. They may also be engraved and printed.

Sample place cards and a sample greeting card are shown on page 93.

ADMIT ONE

Senior Class Hobby Fair
Lima H. S. Auditorium
April 5, 19--

Admission - 25¢
Tax - - - - 5¢
Total - - - 30¢ No._____

No. 8 19 --	No. 8 January 7, 19 --
To A. Student	Received of ----------A. Student----------
Room 125	Two----------Dollars
For Yearbook	For One copy of school yearbook
$ 2.00	$ 2.00

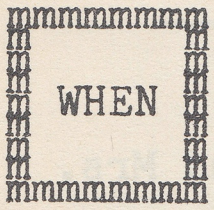
```
xx          xx
x           x


      Marie

      Green


x           x
xx          xx
```

```
G
E
O
R
G
E
```

```
_____
  ___

Mr. and Mrs.

John Brown

::

  ___
_____
```

```
          X          X          X
         XXX         X         XXX
        XXXXX        X        XXXXX
          X        XXX          X
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
XXXXX XXXXXXX XXXXX XXXXXXX XXXXX
 XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
  XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX
  XXXXXXXXX                XXXXXXXXX
  XXXXXXX                    XXXXXXX
  XXXXXXX                    XXXXXXX
  XXXXXXX     X  X  X        XXXXXXX
  XXXXXXX      X X X         XXXXXXX
  XXXXXXX     XX X XX        XXXXXXX
  XXXXXXX    XXXXXXXXX       XXXXXXX
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

      SEASON'S GREETINGS
```

TYPEWRITER ART



Christopher Latham Sholes invented the typewriter in 1873, little did he dream that his brain child would some day become the instrument by which a new type of graphic art would be born.

Although far from the mechanically perfect instrument that it is today, Sholes's invention was, nevertheless, intended for the business world. Its two chief functions were to (1) make messages easier to read and (2) lessen the time required to write them. It has carried these functions out admirably. But to make a typewriter the means whereby all manner and form of art can be transferred to paper, cloth, and other media: that not only failed to enter the mind of the father of the typewriter, but was also considered a waste of time by many who thought of the typewriter as strictly utilitarian.

From relative obscurity a decade ago, practiced in hit-or-miss fashion by several hundred typists throughout the land, artistic typewriting has emerged as a "new type of graphic art," with many thousands of adherents in this country alone; from a subject embracing chiefly a few simple border designs, it has developed into one with many ramifications and subdivisions.

To what this tremendous increase in popularity may be attributed is difficult to say, but it may be due to many factors: The increase in popularity of typewriting in all curricula; the perfection of the portable typewriter; the emphasis upon the "worthy use of leisure" as a cardinal principle of education; the trend toward hobbies as a means of relaxation; the desire to create; the emphasis upon personal-use typewriting; the practical and artistic uses of machine-made art.

One thing is certain, however; that is that artistic typewriting is here to stay. Therefore, as more and more persons become absorbed and fascinated with the potentialities of artistic typewriting, it becomes necessary to devise a method of bringing to the public some of its simple phases, so that the present and would-be enthusiasts can derive the most satisfaction with the least effort. Those who wish to pursue the subject of Artyping further will find additional helpful information in the book entitled "Artyping."

In a book of this kind, we could not include examples of all phases of typewriter art; rather, a cross section has been taken; and the work shown in the following pages is suggestive of its possibilities. Space limitation has made it necessary to pick out a few of the major subdivisions and devote only one page to each of these subdivisions.

[1]Nelson, Julius, Artyping. New York: The Gregg Publishing Company, $1.

Border Designs

of the simplest yet one of the most fascinating divisions of artistic typewriting is the division that deals with border designs. Among the most frequent and appropriate uses for this phase of typewriter art may be mentioned the following: cover pages for manuscripts, essays, themes, booklets, etc.; practically all types of greeting cards; personal and business stationery; programs, menus; stamp-album pages; landscapes; portraits; silhouettes; bulletin-board notices (to attract attention).

In their construction, almost any letter or character found on the keyboard of the typewriter may be used, either singly or in combination. The most effective border designs are usually the most simple. Sometimes, however, in order to focus attention on something contained within the border design, it is necessary to make it a little more elaborate.

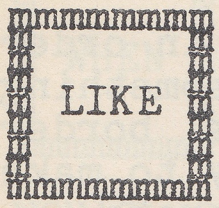
Some of the typewriter keys that may be used effectively for border designs are: e, l, m, o, s, v, w, z, A, E, H, I, M, N, O, S, T, V, W, #, $, %, and the underscore.

Since the types of designs that may be produced are limitless, the typist can spend many an enjoyable evening experimenting with his own designs.

To the right of each of the designs shown below is indicated the formula for its construction. Where more than one letter or character is used, the sequence of striking these is immaterial.

```
XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX      X
x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x x      x
HHH HHH HHH HHH HHH HHH HHH HHH HHH HHH HHH HHH HHH HHH HHH HHH      _H_
XOXOXOXOXOXOXOXOXOXOXOXOXOXOXOXOXOXOXOXOXOXOXOXOXOXOXOXOXOXOXOXOX      OX
x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-x-      x-
- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -      -
HHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH    _H)(_
VVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVVV    _V
AAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAA      A_
```

Lettering

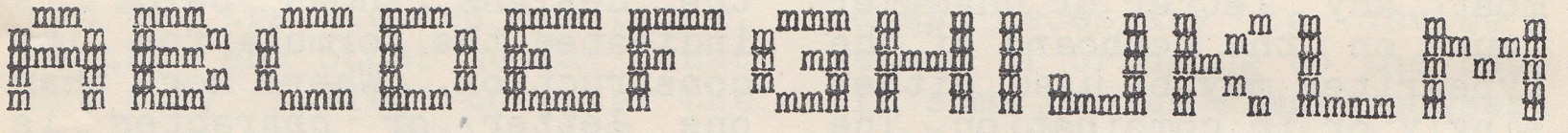


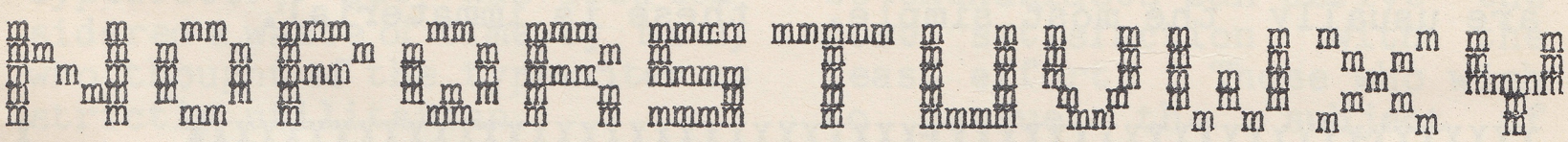
border designs, art-typed lettering is very fascinating and has a multiple of uses. This type of lettering may be used in the construction of cover pages, greeting cards, personal and business stationery, programs, menus, notices, and bridge tally cards; also in typing slogans, prayers, sayings, etc., that are to be framed or attractively mounted.

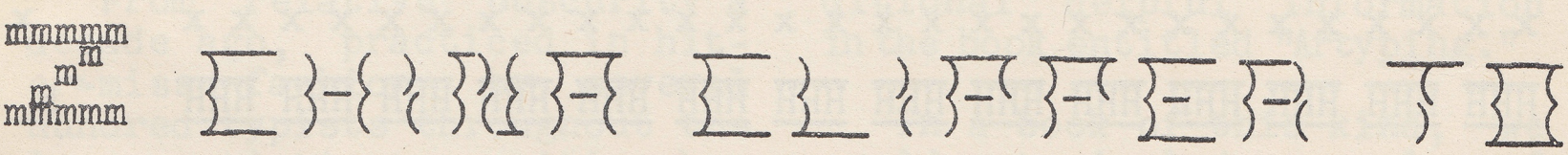
Although there are many and varied styles of alphabets, it is impossible to present more than one complete alphabet style in this type of manual; but samples of other possible styles are shown. The ambitious typist can work out his own alphabet styles from the ideas given.

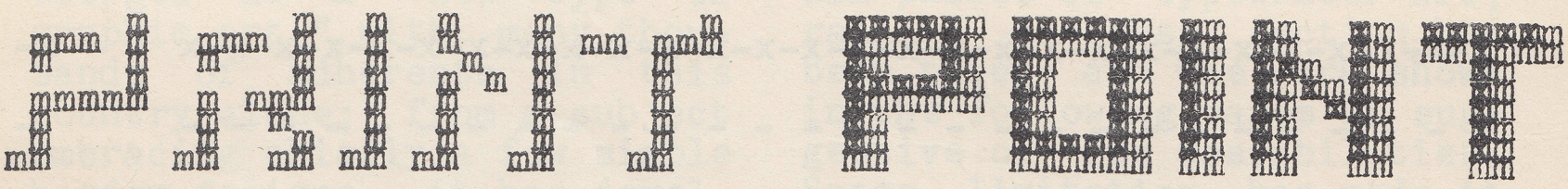
Although it is not necessary to use the variable line spacer in alphabet construction, the size of the letters can be decreased if it is used, thereby making more space available.

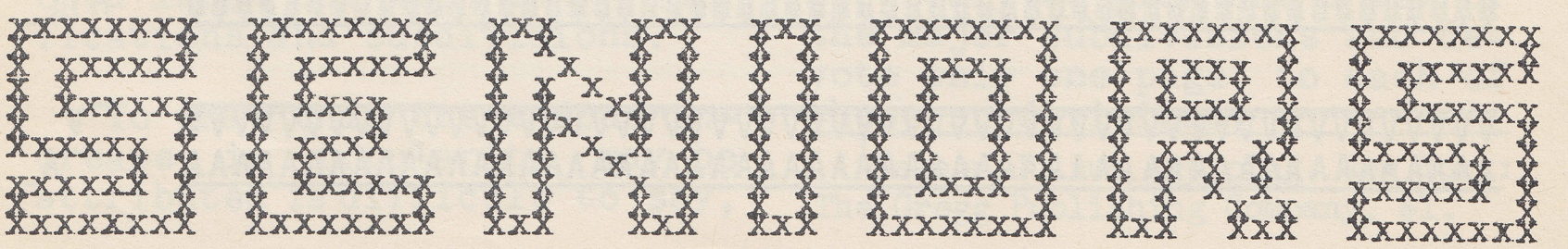
Samples of shaded styles are also shown below. The dark effect is obtained by striking the "x" over the "m."











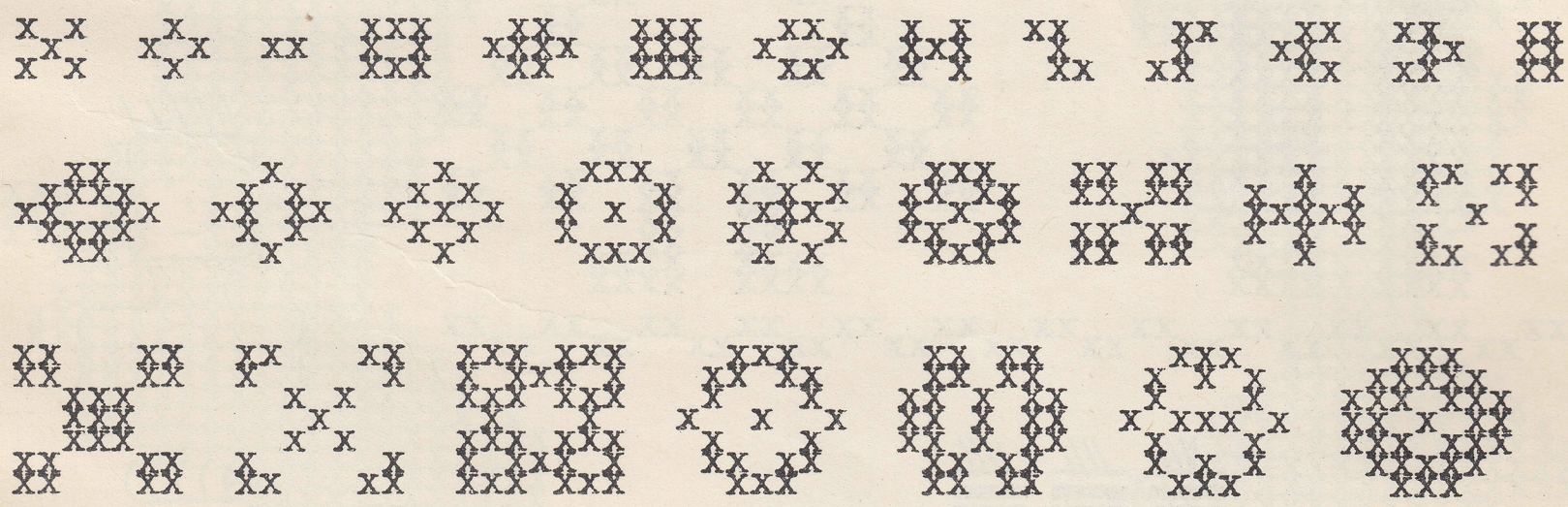
Ornaments

THE typists who sit down at the typewriter, strike a few "x's" or some other key, and then try to build a little ornamental design by adding letters or characters in each direction, symmetrically, are really considered to be "doodling" on the typewriter. Ornaments may be made with as little as one stroke or by combining hundreds or even thousands of strokes. Some types of work may be decorated with a small ornamental design, while other types may require a medium or large design.

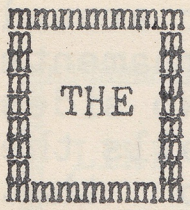
Ornaments may be used to decorate cover pages, greeting cards, personal and business stationery, programs, menus, and in place of (or in conjunction with) border designs. Oftentimes, by placing four identical ornaments (one in each corner) of a cover page, for example, it is not necessary to type a border around the sheet. Sometimes ornaments placed around or on two sides of an important word calls the reader's attention to that particular word.

Many and unusual types of ornaments that are virtually impossible of construction with pen and ink are possible of construction on the typewriter because of the exactness of the horizontal and vertical spacing that is possible on the typewriter and because the individual strokes are absolutely identical on the typewriter. (Even the best free-hand artist will vary his individual strokes if he does much drawing.) The typewriter is, of course, a machine of mathematical precision.

For the sake of simplicity, all the ornaments shown below are constructed with the use of the small "x."



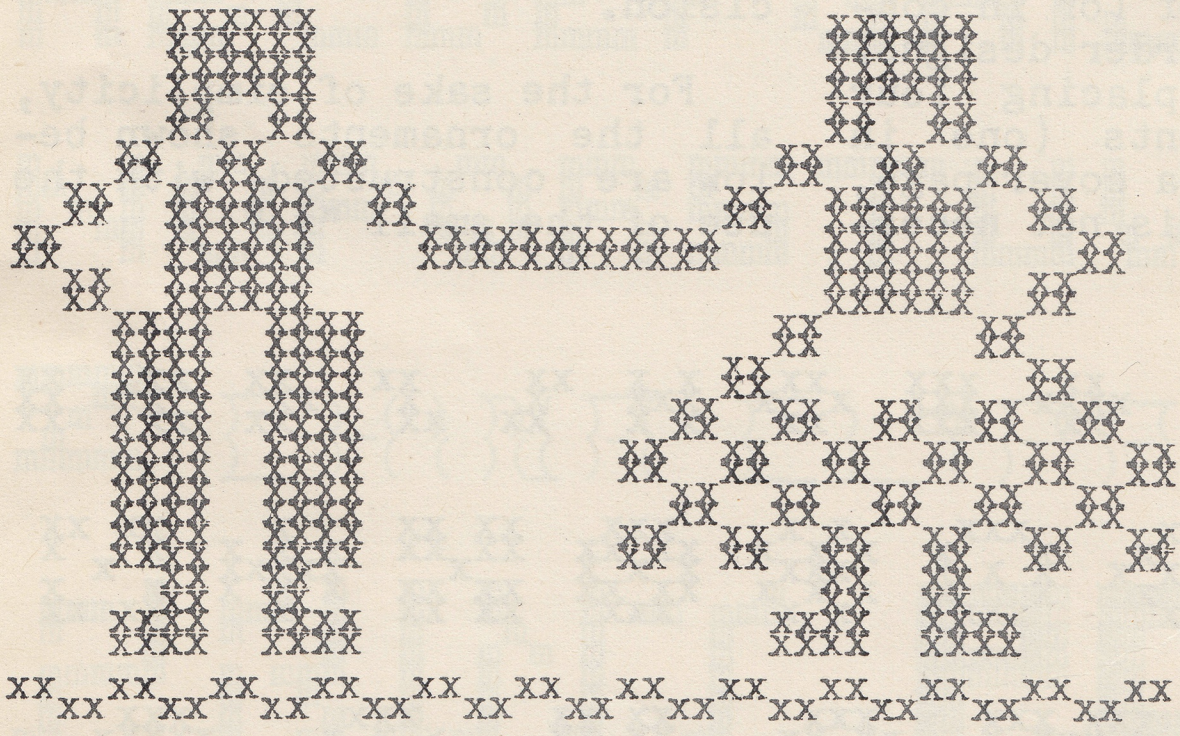
Cartoon-Type Designs

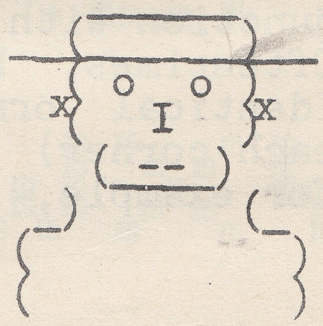


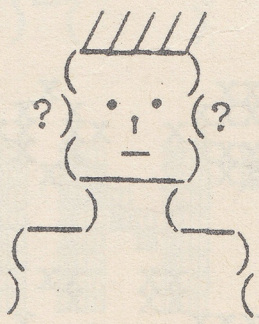
designs shown below may be classified as the cartoon type. A typist can just sit down at the typewriter and decide to make a typewritten "sketch" of any object or person--perhaps even a caricature--and type this design without any planning whatsoever. This usually results in the cartoon type of design. The design is merely suggestive; it need not necessarily be accurate or in proportion.

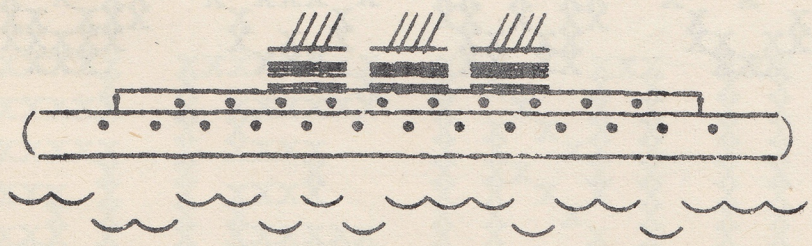
It is not going too far to say that it is even entirely possible to create a comic strip on the typewriter. We should not be at all surprised if sometime in the near future some typist were to create one or a number of typewritten characters to be incorporated into some type of comic strip.

Cartoon-type designs may be used to illustrate advertisements (whether or not these advertisements are entirely created on the typewriter); also, they may be used in many types of greeting cards, menus, bridge tally cards, and to attract attention on notices. Meanwhile, typists, both young and old, can have some real educational fun and entertainment by creating their own typewriter-made cartoons as a fascinating hobby.









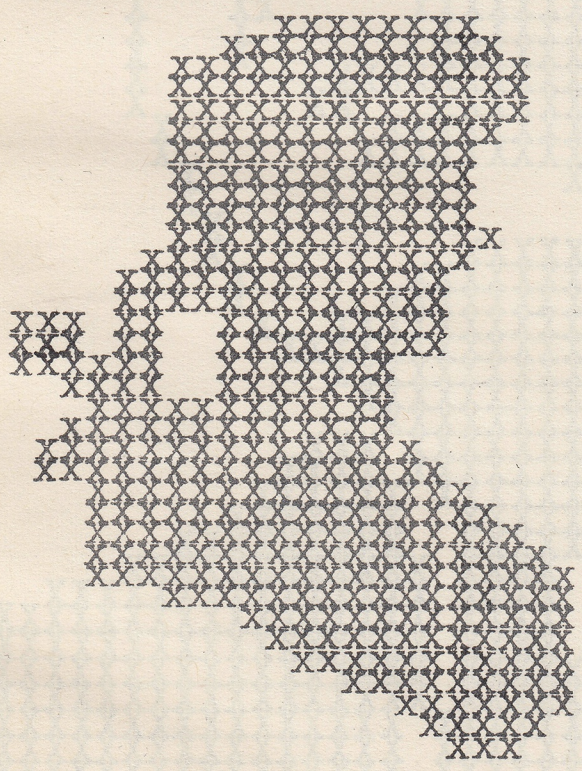
Silhouettes

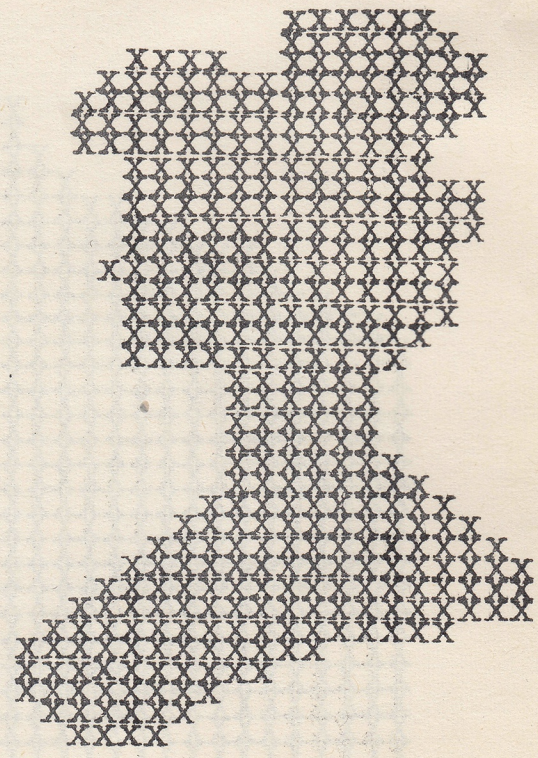
THE making of silhouettes on the typewriter is extremely fascinating. Ambitious art-typists have a wide range of subjects from which to choose. Almost anything--from a portrait to a tree--can be typed in silhouette style. Animals, birds, flowers, portraits, Colonial figures, are examples of the types of subject matter that may be subjected to this type of treatment.

Silhouette-type designs may be used effectively in making greeting cards, letterheads, menus, dance programs, cover pages, and pictures to be framed.

No special skill is necessary. Once the type of design wanted is determined, the typist proceeds to copy, trace, or sketch it on a sheet of paper, very lightly. Over this pencil drawing, following its lines, he fills in with "x's" or some other letter. If the pencil outline is too heavy and shows underneath the typing, the picture may be retyped, using the original copy as a guide, thereby making it unnecessary to use the pencil lines. After considerable practice, it is possible to type silhouettes without resorting to pencil guidelines.

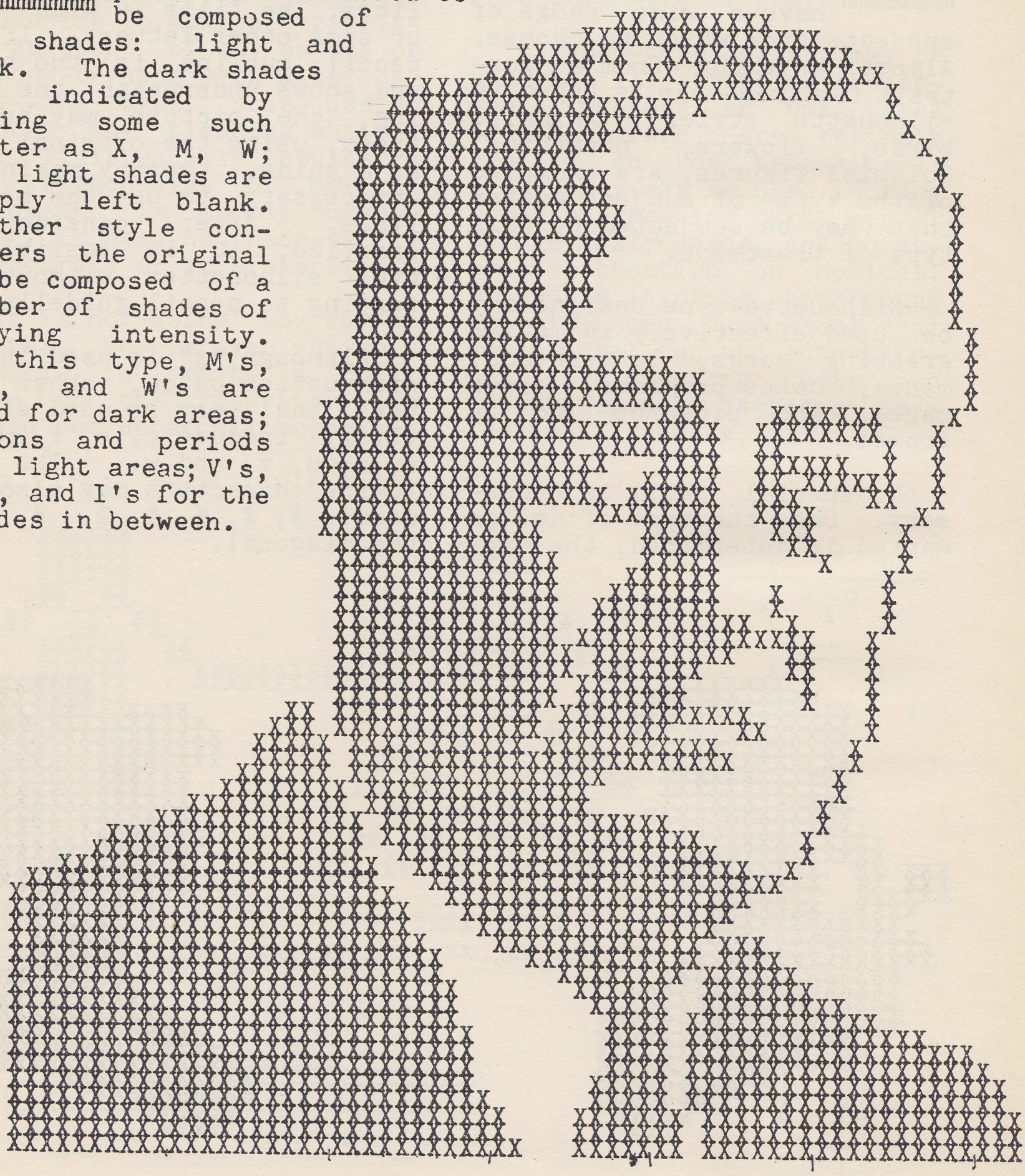
Although "x" is used in the silhouettes below, other letters that may be used effectively include c, e, i, m, n, o, s, u, v, and w. The following characters may also be used: #, $, %, &, @, ¢, and the diagonal.





Portraits

are several different styles of portraits that may be drawn on the typewriter; one of these is shown here. In typing this particular style, the original photo is considered to be composed of two shades: light and dark. The dark shades are indicated by typing some such letter as X, M, W; the light shades are simply left blank. Another style considers the original to be composed of a number of shades of varying intensity. In this type, M's, N's, and W's are used for dark areas; colons and periods for light areas; V's, Z's, and I's for the shades in between.



A P P E N D I X

HISTORY OF THE INVENTION OF THE TYPEWRITER

AS far as we are able to determine, the first recorded attempt at typewriter invention is credited to Henry Mill, an English engineer. According to the records of the British Patent Office, this patent was granted on January 7, 1714, over 200 years ago. It was for "an artificial machine or method for the impressing or transcribing of letters singly or progressively one after another, as in writing, whereby all writings whatsoever may be engrossed in paper or parchment so neat and exact as not to be distinguished from print." However, no details of his invention are known; and aside from securing a patent, it is not known whether he did anything with his "brain child." But one thing is certain: Henry Mill was the first man in history to have conceived of that most useful of all office machines--the typewriter.

Several primitive devices were produced by inventors following Henry Mill's attempt (chiefly mechanisms to aid the blind), but not much is known about them except for the fact that they occurred during the last half of the 18th century.

In 1829 William Austin Burt, of Detroit, Michigan, was given the first United States patent on a typewriter. It was given the name of "Typographer" by the inventor. The original model in the United States Patent Office was destroyed by fire in 1836; but fifty-six years later the Patent Office, with the aid of a copy of the original patent, succeeded in producing a replica of this machine. This replica was exhibited at the World's Columbian Exposition in 1893. This machine carried the type on a circle segment instead of on individual bars.

Following Burt's invention, which, by the way, was never manufactured commercially, a printer of Marseilles, France, Xavier Projean, was granted a patent for what he called a "Ktypographic" machine. This patent was given in 1833. His machine also did not advance much past the patent stage, but it did make an important contribution to the development of the typewriter. This machine was the first one of the down-strike class. The type bars, arranged in a circle, would strike down upon a common printing center on a flat paper carrier.

During the next ten years several persons tried out different types of writing mechanisms, but their chief shortcoming was that they were too slow to be of practical use. But, in 1843, Charles Thurber, a Worcester, Massachusetts, inventor obtained a patent from the United States Patent Office for a machine called the "Chirographer." This ma-

chine embodied the use of a platen device and constituted an important advance toward the development of the present-day typewriter. Like the others preceding it, however, it was too slow, although it did good work.

In 1849, Pierre Foucault, a blind man, patented a machine called "Raphigraphe." This was made for the benefit of the blind, as he was a teacher in the Paris Institution for the Blind. Several of these machines were produced for various blind institutions in Europe. Although the machine was awarded a gold medal at the London World's Fair in 1851, it never came into general use.

One of the most complicated machines for writing ever produced was invented by Oliver T. Eddy, of Baltimore, Maryland, who was given a United States patent in 1850. Probably because of the fact that the machine was too cumbersome (as it had 78 keys and gave the appearance of a baby grand piano), it was not marketed, although Eddy appealed to the Government for help.

About this time more and more individuals attempted writing-machine inventions. Notably among these was Alfred E. Beach, of New York, who was an editor of the "Scientific American." He was granted a patent in 1856. On this machine the type bars converged on a common center; and it also presented a definite stage in the evolution of the typewriter, as it had a device that caused the paper to advance the space required for the next letter. The machine was, however, more of an embossing device and was chiefly for the benefit of the blind.

A New York physician, Dr. Samuel Francis, was given a patent on a machine, the keys of which looked exactly like piano keys. As in Beach's machine, the keys printed in a common center. The machine printed through a silken ribbon that was saturated with ink, a spring moved the carriage, and an escapement kept the action in check. But, because of the fact that the machine had a piano keyboard, which required a great area of finger movement and a heavy force to strike the keys, no attempt was made to market it.

A small portable machine was invented by Thomas Hall, of New York, in 1861. The carriage moved, it was inked by means of a ribbon device, and had both upper and lower case keys. It was exhibited in 1867 at the Paris Exhibition. One of these machines that was put into actual use was said to have a speed of 400 letters a minute, but there is doubt whether anyone was able actually to operate the machine at that speed.

At the same time, in 1866, John Pratt, a citizen of Centre, Alabama, who was then

living in London, made a notable contribution to the evolution of the typewriter. An important feature of his machine was the elimination of what was then known as the "space bar," since every key served as a "space" key and, when struck, moved the paper into position for the next letter to be struck. And when it was necessary to make a space instead of a letter, this was brought about by a partial movement of the keys, enabling the paper to be moved without moving the "striking hammer." Naturally, this machine received quite a bit of newspaper publicity; a great many people talked about it; and arguments resulted, both pro and con, as to the practicability of a machine that would write mechanically. This machine was, without question, the most practical that had appeared until that time; and its many improvements over previous machines, plus the widespread conversation it caused, were directly responsible for the invention of the typewriter as we know it today.

The man who was destined to become the inventor of the first practical typewriter, Christopher Latham Sholes, was a native of the Keystone State, being born in Columbia County, Pennsylvania, on February 14, 1819. A printer's apprentice at the age of fourteen, working for the Intelligencer of Danville, Pennsylvania, at eighteen he went to Milwaukee, where his brother, Charles C. Sholes, lived. He became editor of the Wisconsin Inquirer at the age of twenty; and at twenty-five he was appointed postmaster of Kenosha, Wisconsin, where the previous four years he had been editor of the Southport Telegraph. After a brief political career, during which he served two terms as state senator, he moved back to Milwaukee in 1860. Here he was postmaster, commissioner of public works and collector of customs, and editor of both the Milwaukee Daily Sentinel and the Milwaukee News.

It was in 1866, at the time that Sholes was serving as collector of customs, that articles about Pratt's invention were called to his attention. He talked the idea over with a man named Charles Glidden (who had brought the articles to his attention); and these two men were interested enough to see a third person, named Samuel W. Soulé. After considerable discussion, the three decided to enter into a partnership for the purpose of the invention of the typewriter. The money was furnished by Glidden, the spacing mechanism was invented by Sholes, and Soulé suggested other details of the machine, chief of which was the idea of converging type bars. They started work immediately, and within about a year the first machine was completed. Although it wrote fairly rapidly and correctly, several trials showed that it

was not very acceptable or practicable. One of the letters written on it was sent to Mr. James Densmore, of Meadville, Pennsylvania. Densmore became very much interested and wanted to become a partner. When Sholes replied that two others were already in it but that they have agreed to take in a fourth partner if he would pay all expenses to date, Mr. Densmore agreed to join. Although he had not yet seen the machine, he bought a fourth interest in the enterprise, showing that he was really interested. When he did eventually see it in the early spring of 1868, he said that it lacked perfection but was glad to go along because the idea behind it was good.

". . .He pointed out defects which needed to be remedied before the machine could be made practicable and urged continuous efforts to devise what was suggested.

"Directly thereafter, Mr. Soulé and Mr. Glidden dropped out of the enterprise, and the typewriter was left entirely to Messrs. Sholes and Densmore. Mr. Densmore promised to pay all expenses and again urged Sholes to persevere in making improvements; which Mr. Sholes did with marked and successful results.

"Numerous conceptions were made. One device after another was conceived and developed till twenty-five or thirty experimental instruments were made, each succeeding one a little different from and a little better than the one preceding. They were put into the hands of stenographers, practical persons who were presumed to know better than anyone else what would be needed and satisfactory. Of these, James O. Clephane, of Washington, D. C., was one. He tried the instruments as no one else had tried them; he destroyed them, one after another, as fast as they could be made and sent to him, till patience of Mr. Sholes was exhausted. But Mr. Densmore insisted that this was the very salvation of the enterprise; that it showed the weak spots and defects, and that the machine must be made so that anybody could use it, or all efforts might as well be abandoned; that such a test was a blessing and not a misfortune, for which the enterprise should be thankful."[1]

Sholes first used the piano keyboard in his model. It had a cylinder around which the paper was rolled. The type bars struck upward through a round opening in the top of a frame. A rotating ribbon provided the inking, which proceeded underneath the key levers. Three pulley wheels provided the necessary power for turning the cylinder for letter- and line-spacing and for rotating the ribbon.

[1]From an old catalogue issued by the Remington Company.

In 1870 Sholes designed a machine that looked quite a bit like the modern machine, in that it had the well-known keyboard. In the three years following, he kept on improving his models until, finally, in 1873, he was ready with the one that was taken to the Remington Armoury, at Ilion, New York, and there commercially manufactured.

A great deal of credit should be given to Mr. G. W. N. Yost, of Milwaukee, Wisconsin, who, a short time previous to the date of Remington's acceptance, was invited to inspect one of Sholes's models. Mr. Yost suggested numerous minor improvements, pointing out that such an instrument should be built with as much precision as possible, so that it would be able to withstand everyday use. It is here that he suggested the instrument be taken to Remington, because he knew that that organization would have available the best machinery and the best mechanics.

Densmore, not Sholes, came to the Remington factory in February of 1873, bringing with him Sholes's latest model: the final product of six years of the most intensive inventive effort and experimentation. Mr. Yost accompanied him, and it was probably due chiefly to Yost's persuasive powers that a contract was entered into for manufacturing the machine. Commercial manufacture of the machine was begun in September of 1873.

It is reported that a short time later Sholes sold out his royalty rights to Densmore for about $12,000. Densmore himself became rich, eventually, by accepting a royalty from the Remingtons, while all the reward Sholes received was the aforementioned $12,000. At that time $12,000 was, no doubt, a small fortune; but it seemed small in comparison with the years of inventive work put forth by him. At that, though, Sholes is universally recognized as the inventor of the typewriter--and that is, after all, probably the <u>greatest</u> reward!

Following the manufacture of the world's first practical commercial typewriter, a number of other machines appeared on the market, in addition to improved models of the Remington. Around the 1900's and in the years following there was a veritable flood of all makes and styles of typewriters on the market; and it was rather difficult, of course, to keep an accurate record of all those manufactured.

IMPORTANT TYPING HINTS AT A GLANCE

I. How to Rule Vertically and Horizontally

A. Use underscore; insert paper lengthwise and use underscore again.
B. Hold a pen or pencil in the ribbon guide against the paper. Move carriage back and forth to underscore; turn platen for vertical ruling.

II. How to Make More Carbon Copies at One Time

A. Strike harder.
B. Use lightweight carbon and onionskin paper.
C. Use metal platens that fit over the rubber platen.

III. How to Make Undetectable Erasures

A. Use a good, clean eraser.
B. Keep blowing eraser particles away.
C. Use erasing shield.
D. Place piece of paper over erasure and rub with hard, smooth object.
E. Rub chalk on white paper.

IV. How to Count Strokes Rapidly and Accurately

A. Use typewriter-made horizontal scale.
B. Use ruler made especially for measuring typewriter spacing, available for both pica and elite type.

V. How to Center Rapidly and Accurately

A. Use 9-by-12-sized backing sheet that has previously been marked off on the typewriter.

PROPER FORMS OF ADDRESSES, SALUTATIONS, AND COMPLIMENTARY CLOSINGS			
Title	Address	Salutation	Complimentary Closing
The President	The President The White House Washington, D. C.	My dear Mr. President:	Respectfully yours,
Vice-President	The Honorable_____ The Vice-President of the United States Washington, D. C.	My dear Mr. Vice-President: Dear Mr. Vice-President: Sir:	Respectfully yours,
U. S. Senator	The Honorable_____ The United States Senate Washington, D. C.	My dear Senator: My dear Senator_____: Sir:	Very truly yours,
Member of House of Representatives	The Honorable_____ The House of Representatives Washington, D. C.	My dear Congressman: My dear Mr._____: Dear Sir:	Very truly yours,
Governor	The Honorable_____ The Governor of New York Albany, New York	My dear Governor_____: My dear Sir: Sir:	Very truly yours,
General	General_____ War Department Washington, D. C.	Dear General_____: My dear Sir: Dear Sir:	Very truly yours,
Admiral	Admiral_____: Navy Department Washington, D. C.	Dear Admiral_____: My dear Sir: Dear Sir:	Very truly yours,

PROPER FORMS OF ADDRESSES, SALUTATIONS, AND COMPLIMENTARY CLOSINGS			
Title	Address	Salutation	Complimentary Closing
The Pope	His Holiness Pope Pius XII Vatican City Rome, Italy	Your Holiness:	Respectfully yours,
Priest	The Reverend Father_____ Street Address City, State	Reverend Father: Dear Father_____:	Respectfully yours,
Rabbi	Rabbi or Reverend_____ Name of Synagogue City, State	Dear Rabbi_____: Dear Sir:	Respectfully yours,
Brother	Brother_____ _____ Street or School City, State	Dear Brother_____: Dear Brother:	Respectfully yours,
Sister	Sister_____ _____ Street or School City, State	Dear Sister_____: Dear Sister:	Respectfully yours,
Married Woman	Mrs. John Brown Street Address City, State	Dear Madam: Dear Mrs. Brown:	Yours very truly, Very truly yours, Sincerely yours,
Unmarried Woman	Miss Mary Greene Street Address City, State	Dear Madam: Dear Miss Greene:	Yours very truly, Very truly yours, Sincerely yours,

STATE ABBREVIATIONS

Alabama	Ala.	Nebraska	Nebr.
Arizona	Ariz.	Nevada	Nev.
Arkansas	Ark.	New Hampshire	N. H.
California	Calif.	New Jersey	N. J.
Colorado	Colo.	New Mexico	N. Mex.
Connecticut	Conn.	New York	N. Y.
Delaware	Del.	North Carolina	N. C.
Florida	Fla.	North Dakota	N. Dak.
Georgia	Ga.	Ohio	Ohio
Idaho	Idaho	Oklahoma	Okla.
Illinois	Ill.	Oregon	Oreg.
Indiana	Ind.	Pennsylvania	Pa.
Iowa	Iowa	Rhode Island	R. I.
Kansas	Kans.	South Carolina	S. C.
Kentucky	Ky.	South Dakota	S. Dak.
Louisiana	La.	Tennessee	Tenn.
Maine	Me.	Texas	Tex.
Maryland	Md.	Utah	Utah
Massachusetts	Mass.	Vermont	Vt.
Michigan	Mich.	Virginia	Va.
Minnesota	Minn.	Washington	Wash.
Mississippi	Miss.	West Virginia	W. Va.
Missouri	Mo.	Wisconsin	Wis.
Montana	Mont.	Wyoming	Wyo.

ABBREVIATIONS IN COMMON USE

A.A.A.	American Automobile Association
A.B.	Bachelor of Arts
abbr.	abbreviation
acct.	account
A.D.	Anno Domini (in the year of our Lord)
adj.	adjective
adv.	adverb
a.m.	ante meridiem (before noon);
A.M.	Master of Arts
amt.	amount
Asst.	Assistant
atty.	attorney
Aug.	August
ave.	avenue
B.A.	Bachelor of Arts
bal.	balance
bbl.	barrel
B.C.	Before Christ
B/L	bill of lading
bldg.	building
C.	centrigade
c.	cent
cap.	capital
Cath.	Catholic
c.c.	cubic centimeters
c.i.f.	cost, insurance, and freight
cm.	centimeter
Co.	company; county
C.O.D.	cash (or collect) on delivery
com.	commercial
Cong.	Congress
c.w.o.	cash with order
cwt.	hundredweight
D.D.	Doctor of Divinity
D.D.S.	Doctor of Dental Surgery
Dec.	December
dept.	department
disc.	discount
dol.	dollar
doz.	dozen
E.	east
ea.	each
ed.	editor
et al.	et alii (and others)
etc.	et cetera (and so forth)
F.	Fahrenheit
Feb.	February
Fri.	Friday
ft.	fort
ft.	foot, feet
gal.	gallon
Gen.	General
G.O.P.	Grand Old Party (Republican)
Govt.	Government
Hon.	Honorable
hp.	horsepower
hr.	hour
hund.	hundred
i.e.	id est (that is)
in.	inch
inc.	incorporated
int.	interest
inv.	invoice
I.O.U.	I owe you
Jan.	January
Jr.	Junior
K. of C.	Knights of Columbus
lat.	latitude
lb.	pound
l.c.	lower case
Lieut.	Lieutenant
LL.B.	Bachelor of Laws
Long.	Longitude
Ltd.	limited
m.	mile; minute
M.A.	Master of Arts
Maj.	Major
math.	mathematics
M.D.	Doctor of Medicine
mdse.	merchandise
memo.	memorandum
Messrs.	Messieurs (gentlemen)
Meth.	Methodist
Mgr.	manager
misc.	miscellaneous
Mme.	Madame
Mon.	Monday

ABBREVIATIONS IN COMMON USE
(concluded)

Mr.	Mister (master)	qr.	quarter
Mrs.	Mistress	qt.	quart
MS.	manuscript	recd.	received
M.S.	Master of Science	ref.	reference
Mt.	mount, mountain	Rev.	Reverend
N.	north	R.R.	railroad
n.g.	no good (slang)	Ry.	railway
No.	number	S.	south
Nov.	November	Sat.	Saturday
obs.	obsolete	Sr.	Senior
Oct.	October	St.	Street
O.K.	correct (Okeh)	Sun.	Sunday
oz.	ounce	subj.	subject
p.	page	tel.	telegram
par.	paragraph	teleg.	telegraph
Ph.D.	Doctor of Philosophy	Thur.	Thursday
pkg.	package	TNT	trinitrotoluol
pl.	plural	Tues.	Tuesday
p.m.	post meridiem (afternoon)	univ.	university
		U.S.	United States
P.O.	post office	U.S.A.	United States of America
pp.	pages		
pr.	pair	viz.	videlicet (namely)
Pres.	President	W.	west
Prof.	professor	Wed.	Wednesday
propr.	proprietor	wt.	weight
Prot.	Protestant	Xmas.	Christmas
P.S.	postscript	Yd.	yard
q.	question	yr.	year

INTERNATIONAL TYPEWRITING CONTEST RULES: SUMMARY

1. Line Spacing. Tests should be double spaced. Every line irregularly spaced is penalized one error.

2. Length of Line. Whether elite or pica type is used, a line of more than 76 characters and spaces and less than 61 is penalized one error. Last lines in paragraphs may be less.

3. Length of Page. On 8 1/2-by-13 paper, each page (except the last), must have at least 35 lines of writing; on 8 1/2-by-11 paper, there must be at least 29 lines of writing. One error is charged for each short page.

4. Paragraphing. Any paragraph not indented an even 5 spaces is penalized one error.

5. Spaces and Punctuation Marks. Although all spaces and punctuation marks are treated as parts of the preceding word, if they are omitted, inserted, incorrectly made, or changed in any manner from the printed copy, an error must be charged unless the preceding word has already been penalized.

6. Spacing after Punctuation. Above all, the typist should be consistent in this respect; failure to be so in any particular test must be penalized an error. Use only one space after all punctuation marks except the period, colon, question mark, and exclamation point. After a period which denotes abbreviation, such as M. D., P. M., O. K., Ph. D., Mr., Mrs., etc., one space is acceptable, although some authorities prefer no spaces.

7. The Dash. This is usually made by striking two hyphens, with no space before, between, or after each hyphen. Some authorities, however, permit the use of one hyphen with a space both before and after.

8. Cut Characters. Any word written so close to the top, bottom, or side of the sheet that any portion of a letter is cut off must be penalized one error.

9. Words Incorrectly Divided. Any word incorrectly divided at the end of a line must be penalized. In determining what constitutes incorrect division, any standard dictionary may be consulted.

10. Faulty Shifting. If only a part of the shifted character appears, it is an error. If the complete character is visible, then it is no error.

INTERNATIONAL TYPEWRITING CONTEST RULES: SUMMARY

(continued)

11. Lightly Struck Letters. If the outline of any lightly struck letter is visible, it is no error.

12. Transposition. One error is to be charged for each transposed letter or word. Errors within transposed words are to be charged additionally.

13. Rewritten Matter. In rewritten matter, not only must one error be charged for the rewriting, but an additional error must be charged for each mistake in both the first and second writing.

14. Words Omitted. (See Rule No. 24.)

15. Words Inserted. (See Rule No. 24.)

16. Crowding. If a word occupies less than its proper number of spaces, it must be penalized.

17. Piling. If any part of the body of one character overlaps any part of the body of another character, or extends into the space between words to the extent that it would overlap any part of the body of a character were a character typed in that space, it is penalized.

18. Left-Hand Margin. Except in paragraphs, those characters beginning lines must all be struck at the same point of the scale. An error must be charged if printed to the left or right of that point.

19. X-ing. Work in which material is x-ed will not be received.

20. Erasing. Erasing is not permitted.

21. Errors in Printed Copy. Those errors found in the printed copy may either be corrected or written as printed.

22. Last Word. If the last word is not completed, if there is no error in it, it is not charged as an error.

23. One Error Per Word. Only one error per word may be charged.

24. General Rule. Every word omitted, inserted, misspelled, or in any way changed from the printed copy (except in transposed and rewritten matter) must be penalized.

INTERNATIONAL TYPEWRITING CONTEST RULES: SUMMARY

(concluded)

25. Penalty. Ten words must be taken from the gross number of words for every error.

26. Gross Words. The gross number of strokes shall be computed from the printed copy of the matter used and shall be divided by five, and this result shall be the number of gross words from which all deductions for errors shall be made. Credit is given for every stroke typed except those in rewritten matter.

—o—

How to Determine Net Words Per Minute

1. Get total number of strokes by referring to the figures at the end of line on the printed test which corresponds to the same line on the typewritten test.

2. Add any additional strokes written by the student.

3. Divide this total by 5. This gives the number of gross words. (If the fraction is 3/5 or over, an additional word is counted.)

4. Deduct 10 words for each error made from the number of gross words.

5. Divide result obtained in (4) above by number of minutes. (This is the net words per minute.)

Example:

Instruction 1	1456	Strokes (end of line)
Instruction 2	14	Extra strokes typed
Instruction 3	5)1470	
	294	Gross Words
Instruction 4	50	Penalty (for 5 errors)
Instruction 5	5) 244	(5-minute test)
	49	Net Words Per Minute

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